

# The Critic

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## Parsifal

By A. I. DU PONT COLEMAN

AT last the mountain has moved to come to Mahomet, and "Parsifal" will be given in New York. One cannot help a shade of regret—it is so much the way of our age to lay irreverent hands upon holy shrines, to vulgarize the highest things. And it seemed so fitting that the wonderful thing which Wagner called not opera, but *Buhnen-weihfestspiel*, a drama made for the consecration of his stage, should be shut away from the bustle of the profane money-making world. To approach the sacred towers of Montsalvatsch, not through the solemn aisles of an ancient forest but with the clanging bells of electric cars and the hoarse blasts of automobiles in our ears, is far from conducive to a calm and reverent attitude of mind.

It is with a feeling of very proper hesitancy that one sits down to write about a thing at once so awe-inspiring and so full of difficulties. The music, to begin with, must be left untouched here; and yet it is so inextricably interwoven with the text, is so infinitely the best commentary on it, that an inevitable loss is the result of the divorce. And then one realizes, the moment the primitive sources of the legend come into question, that one is upon debat-

able ground full of perils for the unwary. From every glade start out armed and confident knights, ready not alone to break a lance for their favorite theories but, when unhorsed, after the manner of true Arthurian heroes, to "arise lightly and lash together with their swords as eagerly as it were two lions."

The most ardent of these champions are those who maintain against all comers the Celtic origin of the Grail legend. But while the Welsh Peredur has undoubtedly points of contact with Parsifal (as indeed with more than one other hero of early romance), it seems, to a man, for example, of Mr. Saintsbury's wide reading and calm judgment, asking far too much to expect us to accept, as the original of the Grail, a magic cauldron which provided unlimited food and drink. The fact that Major Wingate found a similar belief among the Mahdi's followers in the Soudan offers a seductive opening for an African theory to counterbalance the Celtic.

In the remarkable sudden efflorescence between 1170 and 1220 of more or less literary handlings of the legend, it would be probable *a priori* that several detached and floating tales should

be combined into a semblance of coherent form. Percival himself is in one aspect but a variant of the Siegfried type, the common heritage of the Aryan peoples; again, he borrows from the tales known to folklore as *Dummlingmärchen* his egregious simplicity. The mystic talisman itself may be regarded as the result of the coalescence of differing legends; here a precious stone, there a vessel, ultimately connected with Christian tradition; and Wagner even goes behind Wolfram and brings into relief the bleeding lance which in Chrétien de Troyes and in the Welsh form accompanies the Grail proper, making it contribute to his motive of compassion, in Parsifal's desire to heal the suffering Amfortas.

This brings one to the point of saying that the matter is to a certain extent simplified by the fact that since, after all, it is for the moment Wagner who gives occasion for this paper, we are chiefly concerned with his version. In the deliberate and significant changes which he made in his material, we shall find the clearest indication of the lesson which he meant to teach by this crowning work of his marvellous career.

He has, in fact, created a new thing out of the rude and primitive legends over which he pondered for so many years. He is no more a borrower than was Shakespeare when he took the dull chronicle of Holinshed, or the commonplace tales of Bandello and Cinthio, and made eternal possessions of them. He has never doubted his power over the clay which he moulded; even in the spelling of his hero's name, following the somewhat untrustworthy etymology with which Görres provided him, he has emphasized his conception of the character. It matters little to us that, even though *parsah* may mean "pure" in Persian, and *fal* be the Arabic word for "fool," we have to go round by the French Perceval to reach Wagner's immediate source in the "Parsival" of Wolfram, who explains the name in consonance with its French source. We are in presence of larger things than etymologies.

The vast, almost Titanic conception which he finally gave to the world but

a year before his death was of slow and gradual growth. As early as 1849 he had sketched a drama whose central figure was to be the Compassionate One of whom Parsifal is often said to be a type; and the repentant Kundry of the third act is strongly analogous to the conception of Mary Magdalen which entered into this plan. Another sketch, for a Buddhist drama to be called "The Victors," dating from 1856, shows how thus early, under the influence of Schopenhauer and the Eastern poets, the idea of the greatness of renunciation had entered his mind. The character of Parsifal himself had by that time assumed definite shape, and appeared for a moment, as a contrast to the hero of passion, in the third act of "Tristan und Isolde" as Wagner first wrote it. On the Good Friday of 1857 in his retreat at Zurich, recalling the incident connected with that day in Chrétien and Wolfram, he wrote the verses descriptive of the *Charfreitagsszauber* which he afterwards put into the mouth of Gurnemanz in the third act; and a few days later the drama was definitely planned out, though it was put aside for other things, and not resumed until 1864, when he took it up again at the express request of his patron, the unhappy King Ludwig. It was 1877, however, before the final form made its appearance in print; and even then five more years were to be occupied in the slow evolution of the mighty music which now completes it. When he wrote "Tristan," he followed the cheerful and somewhat sensuous Gottfried von Strassburg; and the beautiful Mathilde Wesendonk was at his side. When "Parsifal" reached its final form, he was in his sixty-fifth year, ready to walk with the grave, almost melancholy Wolfram. He had married the daughter of Liszt, the former wife of Hans von Bülow, and the critic above referred to traces very ingeniously, from slight indications, her probable influence on his mind and work, quoting Nietzsche, who calls her "the only woman in the greater style whom I have learned to know," but adds, "I lay it to her account that she





From a lithograph by

Fantin-Latour

"Then, Klingsof, 'yes thou must, it is my will' "



From a lithograph by

Fantin-Latour

" But Kundry answered still ' I will not tempt him ' "



Fanti-Latour

"Then Kundry cried in hoarse and broken speech :  
' O dismal night of shame and wickedness ! '"

From a lithograph by

spoiled Wagner." While he was passionately fond of the "Parsifal" music, he could not forgive what he considered, in the text, the glorification of "the religion of cowards."

In the tractate "Religion und Kunst," his last philosophic writing, intended in some sort as a commentary on and a justification of "Parsifal," Wagner thus expresses the final conclusion to which the years have brought him: "It may be said that when religion becomes artistic, it is the function of art to preserve the inner kernel of religion; and the way it does this is to take the mythical symbols which religion insists on having men believe in their literal sense, to conceive them according to their emblematic sense, and thus, by ideal representation, to call attention to the deep truth concealed within them." It is from this point of view that he accepts the most fully developed Christian conception of the Grail, and makes the feast with which the drama ends, out of the social meal of Wolfram, a religious ceremony. Kundry and Klingsor are raised into vivid, forceful types which set forth the unending conflict between higher and lower, between light and darkness. Kundry, as Kufferath points out, can only be understood by reference to the plan of "The Victors," in which the Buddhist idea of metempsychosis (alluded to in one line of the later treatment) is an essential feature. By expanding the type of Prakriti, he says, "Wagner in his conception of Kundry has included and condensed, as in so many incarnations of the same being, the entire series of phenomena which are associated with the name of woman." The whole teaching of the conflict is summed up in the two lines which in the original draught were to float down from the lofty dome at the end of all:

Gross ist die Zauberei des Begehrens,  
Grösser ist die Kraft des Entsagens.

It is not, however, strange that Wagner, although to the end he expresses his convictions in terms of Schopenhauer, should find himself returning into harmony with the age-long teach-

ings of the Church as to the power of renunciation and detachment. How those teachings have been misunderstood is apparent when even the usually admirable Miss Weston is betrayed into contrasting the "humanity" of Parsifal with "the ecclesiastical narrowness and spiritual selfishness which mark the later stages of the Grail legend," with the "shadowy ascetic Galahad," who in these younger versions, acting for the disqualified Lancelot, achieves the quest in place of Perceval. Many of these things of which our modern times boast as their own characteristic discoveries—spiritualism and "Christian science" for salient instances—are no more than the emphasizing of truths taught without a break for nineteen centuries.

The ideal of service and brotherhood, which we are told is an evidence of Wagner's understanding of the modern attitude, is, in like manner, nothing new. The "renunciation of the will to live," the sacrifice of self for the sake of others, is a thing which, whether in him or in Schopenhauer, we need not go to Buddhism to parallel. What is it that a priest does when, in spite of the fact that some Catholic ascetic writers have gone so far as to say that (given on the one side his special temptations and on the other his awful responsibilities) it is exceedingly difficult for a priest to be saved, he follows his call and adventures his own soul for the sake of others? And that remarkable human document which M. Huysmans has given us under the title of "En Route" is on no point clearer than on the fact that those who seem to be the most separate and retired of monks regard themselves as an outpost of the great army, set in the van to buffet and turn back, on behalf of their weaker brethren, the fiercest assaults of the enemy of mankind. The lesson, however, of the brotherhood of man, of the ideal nobility of loving service, is one which will bear enforcing; and there are many in these days who will take it from Wagner and from Schopenhauer while the life of a Trappist would mystify or offend them.





From an etching by

Egusquiza

"One mystic midnight came a messenger  
Of God to Titurel, and gave to him  
The Holy Grail—"



From an etching by

Egasquiza

" But off he thrust her with the last fierce words :  
' Unhand me, wretched woman, be ye gone ' "



From an etching by

Egusquiza

"Then in the blue light Kundry slow appeared ;  
Asleep she seemed, and dreaming in her sleep"



From an etching by

Egusquiza

"But King Amfortas bowed his anguished head  
And held his wound, all broken out afresh"





From an etching by

Egusquiza

" Then suddenly the heavenly splendor fell  
And flamed and glowed within the sacred Cup "



Photo by

A. Fraser-Tytler, Esq.

A RECENT PHOTOGRAPH OF GEORGE FREDERICK WATTS, R.A.,  
IN HIS GARDEN AT LIMNERSLEASE, SURREY

## Watts and Ideal Portraiture\*

By CHRISTIAN BRINTON

*He voyaged in strange seas, of thought alone.*

LONG since, a youth of eighteen with sensitive features, a brow framed by dark curls, and eyes that spoke of high enthusiasms, dreamed a beautiful, exalted dream. He dreamed of a shining Temple of Life with vast corridors and stately chambers. The Temple was built of marble and its walls were covered with frescos depicting in epic sequence the eternal mysteries of life and death. Grouped about were statues giving form to those ideas better suited

to plastic expression. Each crisis in the upward struggle of the soul and the surge of each elemental passion here found fitting semblance. The themes were treated in allegorical vein and in terms which would appeal to mankind for all time. That which is, and that which is not, that which has been and that which can never be,—the whole pageant of hope and effort and aspiration was here unfolded in symbolic beauty and significance.

Fortunately this fervid, soaring dream was never realized. It might

\* "The Life-Work of George Frederick Watts, R.A." By Hugh Macmillan. Illustrated. E. P. Dutton & Co.



Courtesy of

Messrs. F. Keppel & Co.

WATTS AS A YOUNG MAN, PAINTED BY HIMSELF

have proved a cumbersome legacy. Yet fortunately, too, it has been realized in some part. Only a little wall-space has been covered, only a few statues have been put in place, a few faces limned with unfaltering sincerity, but enough exists to prove the power of that early revelation. Though feeble in body and falling upon evil times, the dreamer has remained ardent in endeavor, and has ever striven toward the fulfilment of that youthful vision. Even now he is adding jealous touches to a task which must shortly be left unfinished.

In George Frederick Watts the world possesses a consistent, undaunted idealist. For nearly ninety years he has looked upon life with the eyes of the spirit, seeing only that which the spirit sees, recording only that which to the spirit has seemed worthy of record. This steadfast visionary has now and then turned to reality in order to verify or to correct an impression; but always with him has the symbol transcended the fact, always has the unseen shone more radiantly than the seen. During a full half-century Watts wrought in relative obscurity, and it is barely within the last decade that he has been accorded his rightful position as the greatest of English painters, the only one likely in the end to rank with the masters, with Titian and with Tintoretto.

The unfailing chastity, restraint, and almost classic impersonality of Watts's art, together with its zealous, mystic beauty, lend it an appeal which is undisputed. Watts rigorously aims to suppress distracting details, to treat only deep truths and primary emotions, and above all to give his message to mankind a supremely moral importance. Even when he fails, as he does at times, to clothe his ideas in definitely pictorial guise the effort exacts attention and respect. The man's greatness is equally manifest in each of his groping, incomplete gestures. With him, even, it is well if there lie beyond a province dimly visible and unattainable.

The painter of "Eve," of "Psyche," of "Hope," of "Love and Life," and "Love and Death" and of these solemn

and grandly simple portraits belongs among the magic spirits who contain within themselves the kingdom of earth and the kingdom of heaven. As with Böcklin in Germany, and Gustave Moreau in France, the sea, the sky, the gleam of flesh, the four winds, and the far stars are to Watts but the loose strands of a richer fabric, a fabric woven of the soul. The art of Watts is unconditioned by time or tendency. He is neither modern nor Pre-Raphaelite, neither Quattrocento nor Primitive. At moments his figures recall the rhythmic sweep of the Panathenaic procession, or his coloring the suffused glow of Correggio; but this is only fitfully. The tombs of Halicarnassus and the tower of Giotto loom vaguely, but only vaguely, against the background of this vast pictorial cosmos. The story which Watts treats may be Hebrew or Greek, mediæval, chivalric, or frankly allegorical, but it is always shorn of outward accident, it is always more of an evocation than a transcription.

This studious, painstaking man has the mind of a thinker and a scientist, yet he is wholly independent of history or archæology. Costume troubles him as little as architectural detail, and typical precision of face or form he considers a minor factor. It is the impress of ideality which he strives to attain, the sublimation of color and of contour, as well as of passion and of volition. The truths he wishes to tell are eternal not external truths, the beauty he seeks to express is the calm beauty or the purifying anguish of the spirit, not the disturbing riot of the senses. Böcklin repeopled a golden world with nymph of the sea and copper-skinned faun; Moreau created a sumptuous realm of yearning, dreamy romance, but Watts, out of the primal dust and wind, out of the diffused radiance of the first sunrise, fashions creatures tender and ethereal, dimly prophetic and sadly reminiscent.

It was as a portrait painter that Watts first achieved recognition, and it is as such that he is still most widely known and esteemed. Yet between that incomparable series of canvases which redeem the Tate Gallery, and





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GEORGE MEREDITH

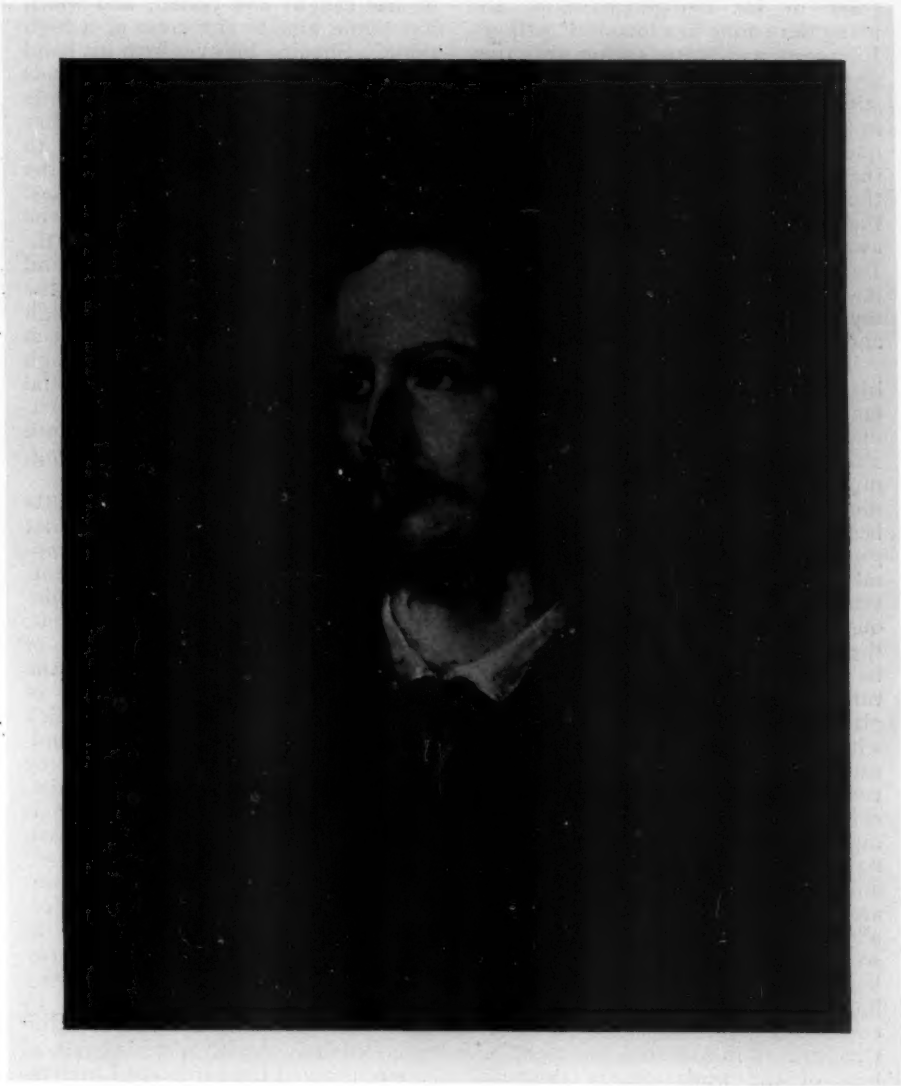
those scores of statesmen, jurists, soldiers, and authors in the National Portrait Gallery, there exists the closest accord. The painter of Swinburne and Matthew Arnold differs in no essentials from the painter of "Ariadne" and "The Minotaur." The man who could so illumine the past, whose interests were so inclusive, found little difficulty in penetrating the secrets of any specific individuality. And he who knew so well how to dispense with the veins in polished marble, the exact sheen of satin, or the precise sparkle of a given jewel knew what to ignore in the treatment of modern costume and character. In all his portraits Watts sees beyond accidents of dress, attitude and surface expression. He exhibits a passionate earnestness of purpose in each interpretation, leaving to other and younger artists mere technical dexterity and empty vigor of handling. This shrinking, modest man, to whom money has never been a consideration and to whom fame seems almost an intrusion, refuses to exhibit himself in place of his sitter. He is content to remain apart, passive and incurious, merging his own identity in that of his subject. He declines to pounce eagerly and with a cheap show of analysis upon what seems to be a dominant emotion or an habitual gesture. The deeper mystery of personality, the unconscious revelation of self and of soul are all he aims to perpetuate.

The same accurate divination, without a suspicion of bravado, is reflected in portrait after portrait. Placid, pontifical Tennyson and irate, rebellious Carlyle look out of canvases which are absolutely devoid of any striving after effect. One does not feel on glancing at the author of "Pippa Passes" that this is a Watts but that it is the grandly optimistic Browning. Throughout his career the painter has never indulged in that prevalent abomination known as auto-portraiture.

As early as 1837 Watts began exhibiting at the Royal Academy portraits which showed that he was the possessor of insight, sympathy, and a surety of hand and singleness of pur-

pose which were to carry him far. It was in Florence as the guest of Lord Holland at the Casa Ferroni, and also at the Villa Careggi nestled among Tuscan hills and overlooking the Cathedral and the Campanile, that Watts painted the best of his earlier portraits. Though they lack that penetration which he afterward displayed so completely yet so unobtrusively, they reflect a warmth of tone which he seldom duplicated in later years. He had caught perhaps something of that rich color-tradition from the masters of the Pitti and the Uffizzi, from the purple mists which rise above the Arno and the skies that smile upon Fiesole.

Again as the guest of Lord Holland, this time in Paris, Watts gave himself almost exclusively to portraiture. Guizot and Thiers were among his most notable sitters on this occasion. Yet it was not until he began painting, as a gift to the nation, that matchless series of contemporary portraits that Watts revealed his true capacity. Nearly all the great Victorians, with the exception of Ruskin and Darwin, are represented. The majority are busts, and at first there is an impression of sameness in tone and pose, but closer study shows the requisite variety. Watts has never been so successful with his women as with the men, and no class of men has he painted with more intimate understanding than men of letters; the poets, novelists, and publicists whom he knew and with whose works he was in sympathy. Tennyson and Browning were both favorite subjects, the former having sat no less than five times. It would be difficult to conceive of more delicate refinement of feature or more sensitive purity of outline than are combined in the portrait of George Meredith. The mingled sadness and humor reflected in the likeness of Sir Leslie Stephen, and the brain- and soul-weariness written on the face and in the eyes of the poet of "Obermann" are the essence of portraiture. And all this is suggested with a directness of method and a power of self-obliteration that have few parallels in the history of art. The same aloofness and the same absorption in the subject at



Courtesy of

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hand shown in larger compositions are even more evident in these portraits. They are not remarkable either for color or for draughtsmanship, and many were done in a few short sittings. Like certain of Watts's other work they sometimes fail to prove æsthetically stimulating, but in dignity and nobility, in reverence for that which is, and in a questing hunger for that which is not, they stand alone. They are silent, these men; they seem to have said all there is to say, and now they listen, awaiting the answer to many questions. By the stroke of a master's brush they have been made part of the eternal mystery, the insoluble enigma of life and destiny.

The knight who is clad in a silver-black suit of armor and whose pallid face is silhouetted against a dark casement with, beyond, a glimpse of the Palazzo Vecchio, has always been as much the thinker as the painter, as much the moralist as the apostle of beauty. To him great art signifies great ideas. The philosophical element has ever been, in his eyes, more vital than the merely visible or sensuous, the message of more value than the manner of its delivery. For a time he wavered between painting and sculpture. Like Michelangelo, this humbler giant of the English Renaissance has within him a compelling love for the round. He has always modelled from time to time, and this, coupled with his early work in fresco, gave his palette a dignity and a subdued grandeur which have proved by turns to its advantage and to its detriment. The portraits are substantially complete, and the allegorical series has drawn to its close, so it has been to sculpture that Watts has lately directed his energies. A bust of Clytie, classic in spirit, and an equestrian statue of Hugh Lupus for the park at Eaton Hall represent the best of the work already executed. Incredible pains were bestowed upon the legendary Hugh, but he was finally fashioned to the artist's satisfaction.

The lengthening twilight hours of this ardent toiler's life have been passed in the completion of a statue of Tennyson and of an heroic equestrian

figure representing "Energy and Foresight." This latter shows the form of an explorer mounted on a steed he has caught and tamed, and which has borne him to the crest of a high ridge. Shading his eyes with his hand he looks across vast, untrodden lands which silently await his coming. While the group is in no sense realistic, it has been designed by Watts as a gift to Rhodesia and typifies, of course, the career and aims of Cecil Rhodes. When in place it will stand on the heights of the Matoppos, facing northward toward stretches of brush and veldt which once lay beneath the shadow of the Colossus's hand. Though artist and empire-builder knew each other for but a short period, and though they differed radically on essential points, they had, as has well been noted, one gift in common,—they were both idealists, both dreamers of far-reaching, resplendent dreams.

It must not be assumed that Watts with his imaginative fervor, with that power of re-creation so doubly his, represents a wholly British endowment. The keynote to his life and to his life-work lies in the fact that he is a Celt, not a Saxon. His parents were of Welsh origin, and from them came the sustained poetic impulse, the kiss of fire, and the benediction of tears which suffuse all he touches. Into his landscapes steals unconsciously that grey light which gleams behind the mist-wrapped hills of Wales. "Eve" is merely another Isolde, and the broken lyre in the languid fingers of "Hope" was once a harp belonging to a wandering bard. Musing in his peaceful Surrey home, past which used to ride Chaucer's pilgrims on their way to Canterbury, the master's fancy travels back to vague, dim times, to dark forests, and to the sea crashing upon a lonely coast. At nightfall, as he strolls about the garden of Limnerslease, white-bearded and clad in a long blouse, stopping often in meditation, he seems almost a venerable Druid. It may be that he is watching the flame from some rude pyre mount in slender spirals toward the infinity whence come all dreams, all visions.

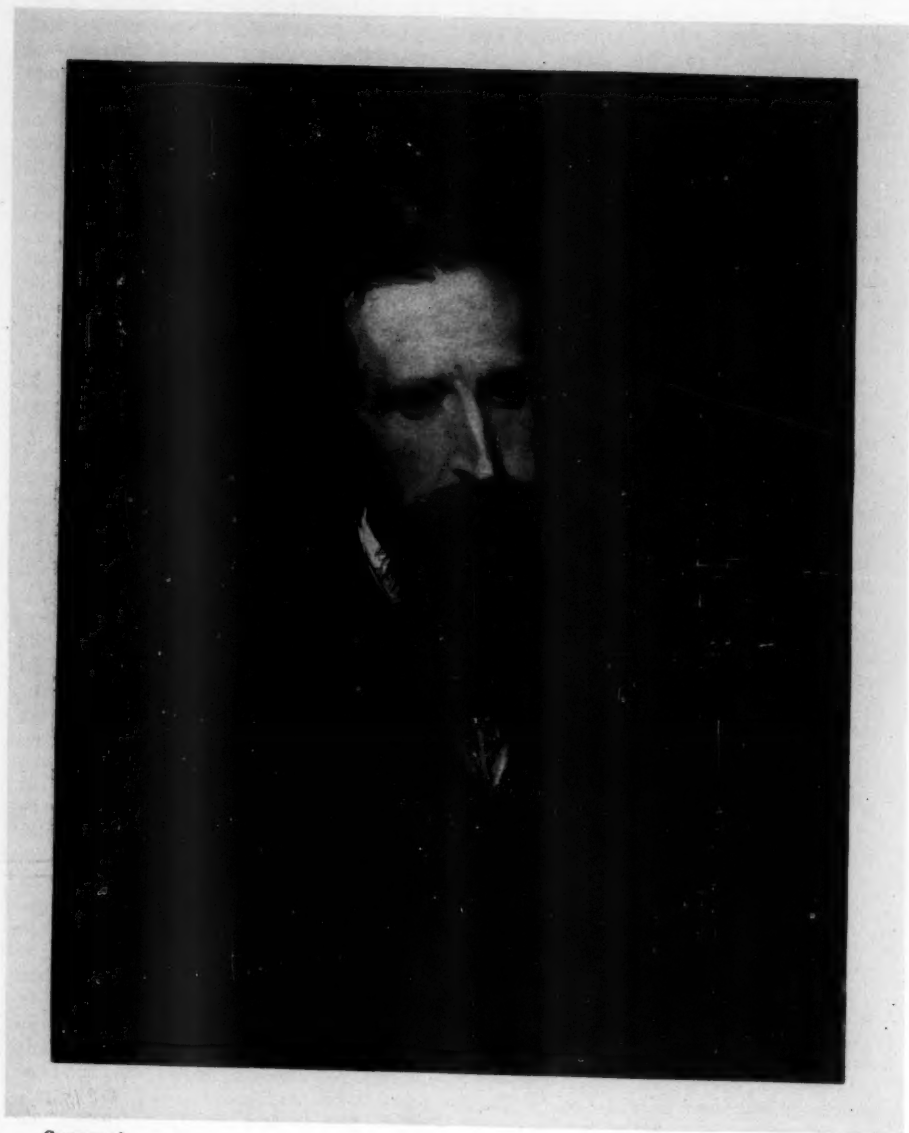




Courtesy of

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MATTHEW ARNOLD



Courtesy of

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SIR LESLIE STEPHEN



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LORD LYTTON ("OWEN MEREDITH")

## Sacred Themes in Lithograph

No one knew at the time, nor until long afterward, that Millet's "Sower," as he strode over the brown fields of Fontainebleau, cast about him the seed of a new art. And none realized until much later, even, that some of this same seed had been borne by chance winds across the Rhine. As a matter of fact it was in Germany that the harvest proved richest. Worpswede and Dachau each became a Barbizon and in Max Liebermann the Norman peasant found a disciple who went in certain respects beyond his master. The present triumph of German landscape painting is due almost wholly to the early efforts of Liebermann. It was he who first looked at nature with resolute sincerity. He lacked Millet's epic solemnity, but he possessed in compensation a clearer view and a broader, more vigorous technique. The sodden yet heroic laborer of Millet became with Liebermann a more actual and hence more convincing toiler in the fields. The grotesque power of "The Diggers" was followed by the consistent truth of the "Turnip-gatherers." The one was still romance, the other was already reality.

Although Liebermann was the pioneer, those about him felt the sombre verity of his figures standing in bold simplicity against sharp horizons. The monumental vigor of his style in time compelled lesser spirits to see nature as he saw her and to catch some of his rugged truth of rendering. Franz Skarbina, Graf Leopold v. Kalckreuth, Fritz Mackensen, Gustav Kampmann, Walther Georgi, and others have taught the public to look at man and nature with fresher, deeper understanding. Most of them have been content to paint landscape and peasant types only, though a few, such as Fritz von Uhde, have sought to add the religious note. Yet it was because they, too, were

above all painters of out-door life, of simple folk bent on humble tasks, that they could render the mystical element so real and so plausible.

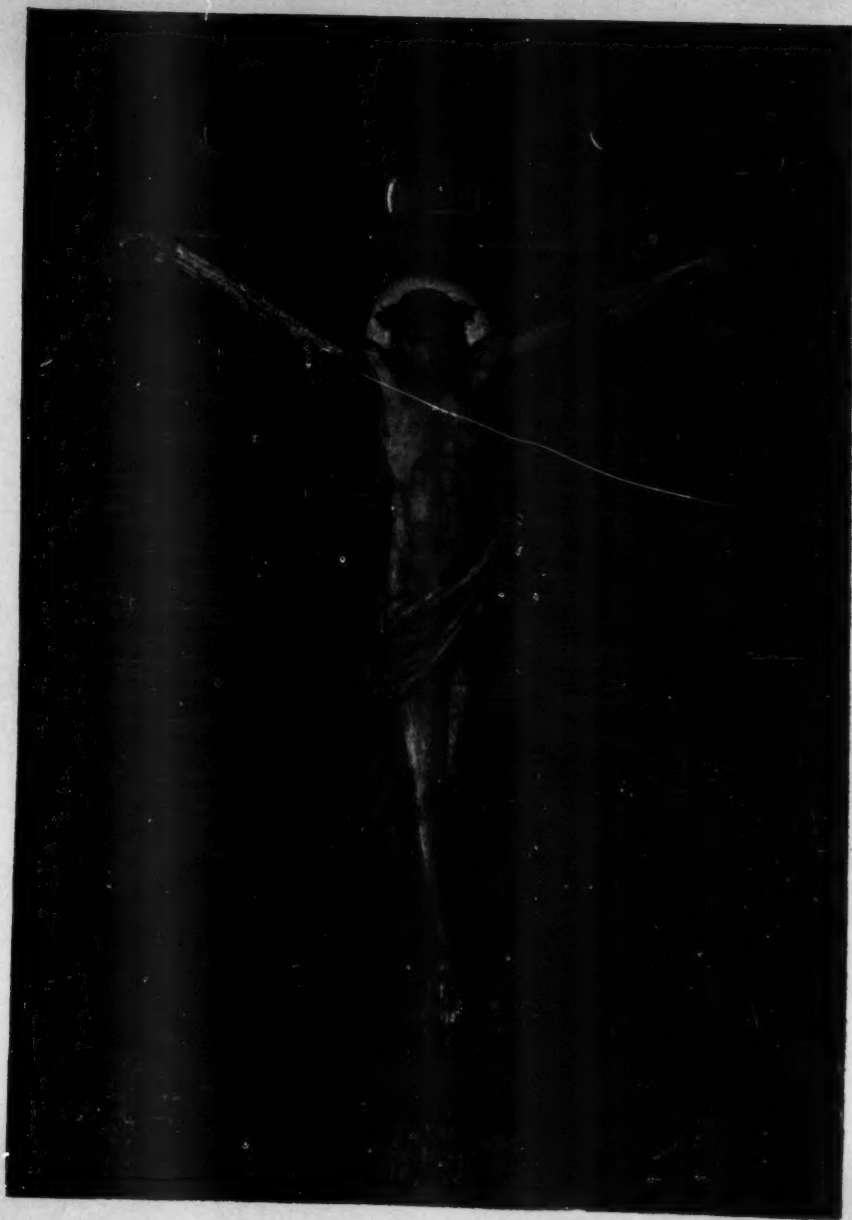
It is only natural that lithography, which now enjoys such vogue, should reflect the current tendencies of painting. The man who in lithography best interprets the simple, religious phase of German art is unquestionably Wilhelm Steinhausen. For reverent depth of feeling and native freshness of motive he is without an equal. He mercifully helps one to forget von Uhde's mixture of Saxon sentimentality and social democracy. His "Good Shepherd" and his "Foxes have Holes and Birds of the Air have Nests" are instinct with scriptural poetry and a truly decorative treatment of nature.

In the three lithographs executed by Steinhausen for the Aula of the Kaiser Friedrich Gymnasium in Frankfort modern sacred art assumes a still newer meaning. The central composition, with its tender, undulating background and the seated Christ addressing words of wisdom and of comfort to those gathered in front of him, but unseen, is beyond doubt Steinhausen's masterpiece. Less convincing, because less definitely realized, is the "Risen Christ" visible for a moment not in the Holy Land but above a silent, snow-covered German landscape. In "Christ on the Cross" there are fewer opportunities for modern treatment, nor does Hans Thoma's "Christ and Peter on the Sea" offer anything fresh in conception. Only where outward truth and inner beauty combine, as in this vision of the Master so humanly discoursing to his followers, green grass at his feet and blue, cloud-flecked sky above, does art sacred or secular achieve its fulfilling expression. It is indeed here that seed scattered by the "Sower" falls upon good ground.

C. B.

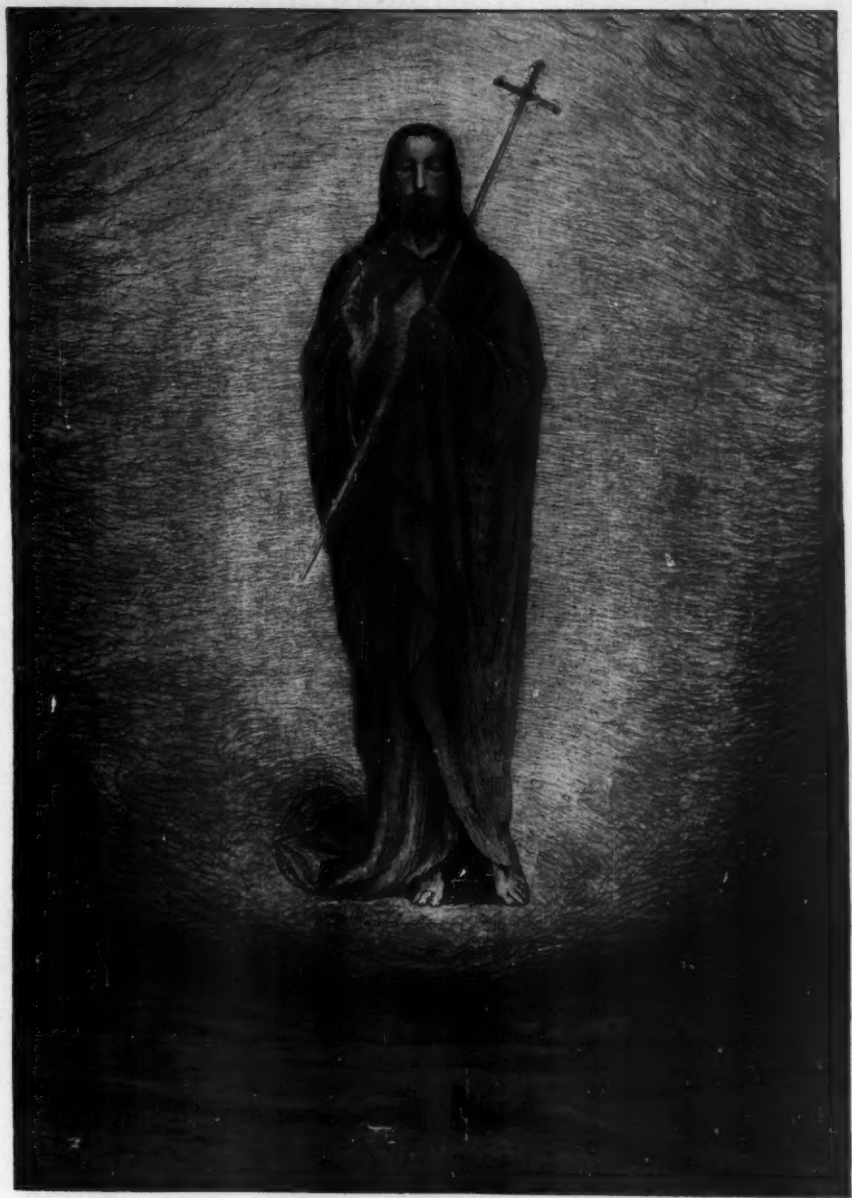


97 CHRIST TEACHING  
(From the lithograph by Wilhelm Steinhilber)



CHRIST ON THE CROSS  
(From the lithograph by Wilhelm Steinhausen)





THE RISEN CHRIST  
(From the lithograph by Wilhelm Steinhausen)



CHRIST AND PETER ON THE SEA  
(From the lithograph by Hans Thoma)

## "The Proud Prince"

By J. RANKEN TOWSE

MR. JUSTIN H. MCCARTHY'S latest play, "The Proud Prince," which Mr. E. H. Sothern has produced with marked success in this city and elsewhere, is a work full of considerable achievement and yet brighter promise, but marred by the extravagance of youthful enthusiasm and untempered audacity. Inferior to its predecessor, "If I Were King!" which in many respects it resembles, in general attractiveness, romantic imagination, and literary charm, it is superior in ingenuity of construction, dramatic contrasts, vigor of execution and definiteness of purpose. As a play it is strong, exciting, but uneven; as literature, it is vigorous and eloquent in spite of an occasional tendency to rhodomontade, and as a moral lesson it is, upon the whole, sound, although, in some of its details, it is exceedingly deficient in tact and offensive to good taste. These faults are grave, not only in themselves, but as indications of an unbalanced judgment, of lack of innate refinement, and a tendency to mistake violence for power and to sacrifice truth to sensation. They are vices which are accounted as virtues by the ordinary melodramatist, but are inevitably fatal to the pretensions of the serious playwright.

The theme of Mr. McCarthy's play, which is founded on the old legend of King Robert of Sicily, is the redemption of a soul, after due penance—for the fable is of Roman Catholic origin—by the influence of a pure love which renders it capable of sincere repentance and supreme self-sacrifice. The outlines of his dramatic plan are admirable. The first act occurs in a woodland glade surrounding a shrine dedicated by the good king who has recently passed away. In it is the cottage of the public executioner, whose office has been one long sinecure. His beautiful daughter Perpetua is indulging in a day-dream concerning the identity of a handsome young huntsman who has been wooing her in her sylvan solitude.

To her there enters presently a hideous, distorted, crazy creature, the Court Fool, who, with terrifying emphasis, tells of the savage depravity of the new king, his insatiable lust, remorseless cruelty, and indomitable pride, and how he himself, is in peril of his life for having mocked him. All this is a most effective prelude to the appearance of the king himself, with a gorgeous company of courtiers and priests, ostensibly to make his offering at the shrine. But, as he explains to his chief favorite, the frivolities of religion do not occupy his thoughts. The only object of his pilgrimage is to gratify his passion for a fair unknown, who has no suspicion of his identity but will love him for himself alone. He therefore orders his retinue to go into the church, and, discarding his regal robes, reassumes his character of simple huntsman.

A pretty love scene follows with Perpetua, who does not attempt to disguise her affection for the fascinating stranger, but resolutely refuses to respond to his ardor without due proof of his sincerity. Piqued by her hesitation he impulsively proclaims himself the king, whereupon she, mindful of the Fool's revelations, recoils from him with loathing, and assails him with bitter rebuke. Mad with rage, he vows that she shall be humbled into the dust, and summoning some of his creatures, bids them carry her off to a foul resort in the city and there break the spirit which he cannot tame. Then, as the solemn chants swell within the church, he blasphemes Heaven with insane boasting, vaunting the omnipotence of his will and deriding the possibility of even divine opposition. As he raves the skies darken and lightning plays around. The storm increases, and presently the mailed figure of an Archangel, which has been keeping guard near the door of the church, comes to glorious life, and, descending majestically from its pedestal, pronounces doom upon the terrified king, who straightway is transformed into



Photo copyrighted  
MR. E. H. SOTHERN AS THE PROUD PRINCE

by Byron

the hideous shape of his own demented Fool. At first the culprit does not realize the punishment that has fallen upon him, but when the worshippers issue from the church and flout him with jibes and contumely his rage and despair know no bounds. His protestations that he is the king are rewarded with laughter and buffets, and his demoralization is complete when he is confronted by the apparition of another king, the counterpart of what he was before his transformation, before whom his courtiers bow in reverence. Then he is left alone with Perpetua, and undergoes fresh pangs of humiliation, mingled, however, with dreams of vengeance, when she is abducted, in accordance with his own orders, by his own myrmidons, who mock while they obey him.

The power and effectiveness of this act, the best in the play, cannot be disputed. It is well and compactly constructed, cumulative in interest, and genuinely dramatic. The supernatural incidents are extremely well managed, and would have been impressive even if the theatrical machinery had been far less perfect than it was, while the intuition of the true dramatist is displayed in the vivid contrast of character and situation. But the inexperience or defective judgment of the playwright is betrayed in his occasional want of artistic restraint and ordinary tact. In his anxiety to present a vivid picture he sometimes lays on raw color too thickly. The arrogant and blasphemous boasting of the king is perilously akin to rant and bombast, while his contemplated vengeance upon Perpetua is unnecessarily brutal and expressed with altogether superfluous frankness. He is also indiscreet, to say the least, in his free use of religious symbols and language. Excessive realism in matters of this kind is a characteristic of mere melodrama. In a romantic play more may be safely left to the imagination.

This tendency to crude realism is exhibited still more objectionably, and inartistically, in the second act, which is supposed to occur in the infamous resort to which Perpetua has been sent in

bondage. The opening scenes are not only coarse, but absolutely unvarnished. They are significant of nothing but a cheap theatricalism, and are not essential to the action of the play. But the latter half of the act, dealing with the perils of Perpetua, the arrival of the transformed king, still bent on vengeance, his vain efforts to make his identity known, his somewhat sudden conversion by the spell of Perpetua's virtue, and his final rescue of her by a bold and ingenious, but not altogether new device, is nearly all good acting drama, although not of the highest kind. The third act takes place in the interior of the Cathedral, in which the king, now a professed penitent in monking garb, has taken sanctuary with Perpetua. The latter has been charged with witchcraft, at the instigation of the king's favorite, who accuses her of being responsible for the strange condition of his master (the Archangel on the throne) who will transact no duties of state until she has been captured. After various incidents, introduced chiefly for spectacular effect, Perpetua's retreat is discovered, and she is forcibly carried off by soldiery, in spite of the efforts of the wretched king and an angry mob to save her. The wicked favorite remains behind to gloat over the Fool-King's distress, and to tell how Perpetua will surely burn on the morrow, unless she can find some champion to defeat the king's challenger, to be impersonated by himself. Thereupon the king, inspired with the hope of saving his love by a supreme act of self-sacrifice, prays Heaven to restore his strength, if but for a moment, and, seizing a huge iron cross, wields it miraculously and soon stretches his foe, in spite of his skill in fence, dead at his feet. That there is a certain amount of stage trickery in all this is a charge that cannot easily be refuted, but at the same time there can be no question of its theatrical value. It is not surprising that the use of the cross as a lethal weapon has met with adverse criticism, but the objection is scarcely valid on the score of irreverence.

If a crucifix had been employed the



case would have been altogether different. In a play founded on a miracle the use of a cross in an emergency to crush evil ought not to be deemed sacrilegious. It was the sword-hilt of the crusaders.

In the final act the now sanctified king appears in the lists as accusing challenger against Perpetua's champion, her old father the executioner, and accepts defeat that her innocence may be established, well knowing that as a consequence he must take her place at the stake. As the flames begin to encircle him his redemption is accomplished, the Archangel on the throne proclaims his pardon and returns whence he came, while he himself, restored to his proper shape, humbly resumes the authority which, hereafter, he is to exercise, justly and beneficently, with the queen of his choice.

Manifestly this is a play which in the dignity of its subject, human interest of its story, and potency of its parable is almost incomparably superior to the vast bulk of the wholly trivial, salacious, or sensational rubbish with which the stage has been deluged for the last decade. Its purely romantic character does not affect, in the least degree, its relevancy to actual life or

its value as reasonable entertainment. The virtues and the vices with which it deals are elemental and perpetual. It is true, and it is unfortunate that its execution is not equal to its design, and it need not be denied that much of the success that has attended its performance is due to the excellence of its stage setting. The management of the supernatural incidents is wonderfully adroit and impressive. Both the miracle of the statue in the first act and of the king's restoration in the last, are uncommonly fine examples of the possibilities of modern stage illusion. The entire production, indeed, takes high rank among the best of recent spectacular pieces. But wholly apart from its costly embellishments the play would command public attention and admiration by its vigor, its picturesqueness and its appeal to religious sentiment. As a whole it is both wholesome and inspiring in spite of its occasional lapses into vulgarity or bombast. In his choice of words, as of illustrations, Mr. McCarthy has to learn the value of discretion. Of his dramatic ability he has given ample proof in two of the best romantic plays of recent date. Let us hope that the third may be better than either of them.

## Two Graphic Interpreters of Music— Fantin-Latour and Egusquiza

By FRANK WEITENKAMPF

THE artistic individuality of Fantin-Latour is a pronounced and interesting one. In this country his oils and pastels are almost unknown (although in recent years he has sought more than ever to express himself in color, and with increasing success), but his fame as a painter-lithographer of pre-eminent originality and spirit is assured. And it is in the United States, in the Avery collection of prints in the New York Public Library, that the finest collection of his lithographs is to be found.

Henri Fantin-Latour (born at Grenoble, 1836) is an artist whose name will live in the annals of lithography, although he paid no attention to the "grain" so dear to the heart of the lithographer, and used transfer paper, that bone of contention. It was less the lithograph than the conception which was before him, with a resultant spontaneity. In 1861, at the request of Cadart, he made his first attempt on stone, and was eventually definitely won over to the service of this enchant-



ing process, producing and exhibiting regularly after 1876. For years he was the only prominent exponent of lithography in France. "With an absolute independence and a cloudless faith," he availed himself of the medium, as men such as Delacroix and Géricault had done, for the intimate expression of his thought. To-day he stands a notable figure among those who have taken up again this autographic art, long neglected by artists, to whom it offers such fascinating resources for direct reproduction of original drawings. Originally by scraping and scooping out the stone with the aid of an old razor, and subsequently by tracing his design onto rough-grained papers, he obtained the inequalities of surface which give to his crayon stroke the appearance which is eminently characteristic of his work and so unlike the polished effect of the usual lithograph. He has evolved a method of expression, a style, if you will, peculiarly his own. And that, in its deeper significance, is characteristic. This man of such firmness and dignity of character has also as an artist remained always and inalterably himself.

But the dreamy imaginings of this passionate lover of music (who, it is said, does not play a single instrument) have overshadowed—in the public mind—the technical and artistic ability with which they have been presented. He will always be known as the "melomaniac painter," the emotional illustrator of musical compositions, whose most numerous and best known lithographs stand as a practically unique example of the expression in one art of the feelings called forth by another. Richard Wagner has been a fruitful source of inspiration to him, for the drama at Bayreuth profoundly moved his imagination. The archaeologist's or costumer's standpoint is not regarded. All is vague, undefined, the outpouring of a sensitive and responsive nature; a free interpretation, and not an illustration, is offered. We enter upon a mood, rather than upon a contemplation of dramatic characters and situations, Berlioz, Brahms, Schu-

mann, and even Rossini have likewise stimulated him to graphic expression of musical themes. This field, by intense devotion and sympathy, he has made his own. And the ardent enthusiasm of this offspring of romanticism finds vent furthermore in the illustration of allegorical and mythological subjects. "The Education of Love," "Love Disarmed," "Glory," "Liberty," "Music and Poetry,"—well-worn topics all, and much abused. Yet they take on a new grace and charm under the touch of his crayon. The various "hommages" of the *in memoriam* order, addressed to Delacroix, Berlioz, Brahms, Stendhal, and others, further illustrate the trend of thought of this high-minded enthusiast, even though they may not always evince obviously original conception.

Fantin-Latour is not an artist to take the greater public by storm. Yet there are elements in his work which appeal to many. There is a strong charm in the very expression of his manner, the stringy, grainy vapor which envelops his figures, dimming outlines and details into indefiniteness and showing an apparent weakness to whoever can see artistic virility only in the hardness of clean-cut drawing. Bluish tints add their effect of mystery in night scenes, and in pieces such as "Sara la Baigneuse" the style accentuates the dreamy languor which pervades the picture. The intensely personal, subjective nature of Fantin-Latour's work, with its consequently well developed manner, must inevitably, and does, call forth the criticism that "all his drawings are the same." But closer study modifies this view, by disclosing a considerable variety in artistic view and expression. As lithographs pure and simple, as technical products, these drawings, with their rich color and tone suggestions, their adaptation of means to end, show a remarkable mastery of method. And finally, if there are certain notes and chords which Fantin-Latour strikes by preference, they are combined into glorious, sonorous harmonies responding to those everlasting ideals of beauty which are independent of schools and prejudices.

Rogelio de Egusquiza is an artist of a different calibre. He, too, has been attracted by Wagner and has devoted a series of five large etchings to the illustration of "Parsival." But while this mystic production of the composer's maturity would seem fairly to demand treatment akin to that of Fantin-Latour, in these "synthetic interpretations" the physical side is insisted upon to an extent of finish that results, for example, in a "Kundry" of sounding brass. Not that the spiritual side is neglected, however. It seems, rather, that conception and execution do not keep pace one with the other. It is possibly a question, in other words, of artistic power not fully adequate to translate mental processes. Of Egusquiza's perceptiveness there can be no doubt when we are confronted with his large bust portraits of Schopenhauer, King Ludwig II. of Bavaria, and Richard Wagner. These are strong character studies,

interesting examples of psychological insight. In the Wagner (which is full-face—an unusual view—after a photograph) the remarkably well rendered sensitive mouth is a revelation to any who may base their conception of the man on the usual profile picture with its dominant note of self-will.

Egusquiza has lived in Paris for a number of years; he was one of that group of Spaniards which included Fortuny, Leon y Escosura, Rico. He is known as a painter, but seems recently to have occupied himself more with the etching needle. He is an artist whose intellectual sympathies have led him to the consideration of subjects foreign to the time-serving exponents of cleverness. In his "Parsival" series he has undertaken an interpretation which, after all has been said, will hold the interest, and deserve the gratitude, of lovers of music as well as of the sister art.

## Romance and the Postman

By MYRTLE REED

A LETTER! Does the charm and uncertainty of it ever fade? Who knows what may be written upon the pages within!

Far back, in a dim, dream-haunted childhood, the first letter came to us. It was "a really, truly letter," properly stamped and addressed, and duly delivered by the postman. With what wonder the chubby fingers broke the seal! It did not matter that there was an enclosure to one's mother, and that the thing itself was written by an adoring relative; it was a personal letter, of private and particular importance, and that day the postman assumed his rightful place in one's affairs.

In the treasure-box of many a grandmother is hidden a pathetic scrawl that the baby made for her and called "a letter." To the alien eye, it is a mere tangle of pencil-marks, and the baby himself, grown to manhood, with chil-

dren of his own, would laugh at the yellowed message which is put away with his christening robe and his first shoes, but to one, at least, it speaks with a deathless voice.

It is written in books and papers that some unhappy mortals are swamped with mail. As a lady recently wrote to President Roosevelt: "I suppose you get so many letters that when you see the postman coming down the street, you don't care whether he has anything for you or not."

Indeed, the President might well think the universe had suddenly gone wrong, if the postman passed him by, and there are compensations in everything. The First Gentleman of the Republic must inevitably miss the pleasant emotions which letters bring to most of us.

The clerks and carriers in the busi-

ness centres may be pardoned if they lose sight of the potentialities of the letters that pass through their hands. When a skyscraper is a postal district in itself, there is no time for the man in gray to think of the burden he carries, save as so many pounds of dead weight, becoming appreciably lighter at each stop. But outside the hum and bustle, on quiet streets and secluded byways, there are faces at the windows, watching eagerly for the mail.

The progress of the postman is akin to a Roman triumph, for in his leathern pack lies Fate. Long experience has given him a sixth sense, as if the letters breathed a hint of their contents through their superscriptions. The business letter, crisp and to the point, has an atmosphere of its own, even where cross-lines of typewriting do not show through the envelope. The long, rambling, friendly letter is distinctive, and if it has been carried in a pocket a long time before mailing, the postman knows that the writer is a married woman with a foolish trust in her husband. Circulars, addressed mechanically, at so much a thousand, never deceive the postman, though the recipient often opens them with pleasurable sensations which immediately sink to zero. And the love letters! The carrier is a veritable Sherlock Holmes when it comes to those.

Gradually, he becomes acquainted with the inmost secrets of those upon his route. Friendship, love, and marriage, absence and return, death and one's financial condition, are all as an open book to the man in gray. Invitations, cards, wedding announcements, forlorn little letters from those to whom writing is not as easy as speech, childish epistles with scrap pictures pasted on the outside—all give an inkling of their contents to the man who delivers them.

When the same bill comes to the same house, for a long and regular period, then ceases, even the carrier must feel relieved to know that it has been paid. When he is n't too busy, he takes a friendly look at the postals and sometimes saves a tenant in a

third flat the weariness of two flights of stairs, by shouting the news up the tube. If the dweller in a tenement has ingratiating manners, he may learn how many papers, post-cards, and letters are being stuffed into the letter-box, by a polite inquiry down the tube when the bell rings. Through the subtle freemasonry of the postman's voice, a girl knows that her lover has not forgotten her—and her credit is good for the "two cents due" if the tender missive is overweight.

"All the world loves a lover" and even the busy postman takes a fatherly interest in the havoc wrought by Cupid along his route. The little blind god knows neither times nor seasons,—all alike are his own,—but the man in gray, old and spectacled though he may be, is his confidential messenger.

Love-letters are seemingly immortal. The clay tablet on which one of the Pharaohs wrote, asking for the heart and hand of a beautiful foreign princess, is now in the British Museum. Suppose the postman had not been sure-footed and all the clay letters had been smashed to atoms in a single grand catastrophe! What a stir in high places, what havoc in church and state, and how many fond hearts broken, if the postman had fallen down!

"Nothing feeds the flame like a letter," said Emerson: "it has intent, personality, secrecy." Flimsy and frail as it is, so easily torn or destroyed, the love-letter many times outlasts the love. Even the Father of his Country, though he has been dead these hundred years and more, has left behind him a love-letter, ragged and faded, but still legible, beginning: "My dearest Life and Love."

"Matter is indestructible," so the scientists say, but what of the love-letter that is reduced to ashes? Does its passion live again in some far-off violet flame, or, rising from its dust, bloom once more in a fragrant rose, to touch the lips of another love?

In countless secret places the tender missives are hidden, for the lover must always keep his joy in tangible form, to be sure that it is not a dream. They fly through the world by day and night,

like white-winged birds that can say, "I love you"—over mountain, stream, and plain; past sea and lake and river, through the desert's fiery heat and amid the throbbing pulses of civilization, with never a mistake, to bring exquisite rapture to another heart and wings of light to the loved one's soul.

Under the pillow of the maiden, her lover's letter brings visions of a happiness too great for human heart to hold. Even in her dreams her fingers tighten upon his letter—the visible assurance of his unchanging and unchangeable love.

When the bugle sounds the charge, and dimly seen through flash and flame the flag signals "Follow!" many a heart, leaping to answer with the hot blood of its youth, finds a sudden tenderness in the midst of its high courage, from the letter which lies against the soldier's breast.

Bunker Hill and Gettysburg, The Wilderness, Moscow, Waterloo, Mafeking, and San Juan have all known the same message and the same thrill. The faith and hope of the living, the kiss and prayer of the dying, the cries of the wounded, and the hot tears of those who have parted forever, are on the blood-stained pages of the love-letters that have gone to war.

"*Ich liebe Dich*," "*Je t'aime*," or, in our dear English speech, "I love you,"—it is all the same, for the heart knows the universal language, the words of which are gold, bedewed with tears that shine like precious stones.

Every attic counts old love-letters among its treasures, and when the rain beats on the roof and gray swirls of water are blown against the pane, one may sit among old trunks and boxes and bring to light the loves of days gone by.

The little haircloth trunk, with its rusty lock and broken hinges, brings to mind a rosy-cheeked girl in a poke bonnet, who went a-visiting in the stage-coach. Inside is the bonnet itself—white, with a gorgeous trimming of pink "lutestring" ribbon, which has faded into ashes of roses at the touch of the kindly years.

From the trunk comes a musty fra-

grance—lavender, sweet clover, rosemary, thyme, and the dried petals of roses that have long since crumbled to dust. Scraps of brocade and taffeta, yellowed lingerie, and a quaint old wedding gown, daguerreotypes in ornate cases, and then the letters, tied with faded ribbon, in a package by themselves.

The fingers unconsciously soften to their task, for the letters are old and yellow, and the ink has faded to brown. Every one was cut open with the scissors, not hastily torn, according to our modern fashion, but in a slow and seemly manner, as befits a solemn occasion.

Perhaps the sweet face of a great-grandmother grew much perplexed at the sight of a letter in an unfamiliar hand, and perhaps, too, as is the way of womankind, she studied the outside a long time before she opened it. As the months passed by, the handwriting became familiar, but a coquettish great-grandmother may have flirted a bit with the letter, and put it aside—until she could be alone.

All the important letters are in the package, from that first formal note, asking permission to call, which a womanly instinct bade the maiden put aside, to the last letter, written when twilight lay upon the long road they had travelled together, but still beginning: "My Dear and Honoured Wife."

Bits of rosemary and geranium, lemon verbena, tuberose, and heliotrope, fragile and whitened but still sweet, fall from the opened letters and rustle softly as they fall. Far away, in the peace which passeth all understanding, the writer of the letters sleeps, but the old love keeps a fragrance that outlives the heart in which it bloomed.

At night, when the fires below are lighted and childish voices make the old house ring with laughter, Memory steals to the attic to sing softly of the past, as a mother croons to her child.

Rocking in a quaint old attic chair, with the dear, familiar things of home gathered all about her, Memory's voice is sweet, like a harp tuned in the minor mode when the south wind sweeps the strings. Bunches of herbs swing from



the rafters and fill the room with the wholesome scent of an old-fashioned garden, where rue and heart's-ease grew. With the fragrance comes a breath from that Garden of Mnemosyne, where the simples for heartache nod beside the River of Forgetfulness.

In a flash the world is forgotten, and into the attic come dear faces from that distant land of childhood, where a strange enchantment glorified the commonplace and made the dreams of night seem real. Footsteps that have long been silent are heard upon the attic floor, and voices, hushed for years, whisper from the shadows at the other end of the room.

A moonbeam creeps into the attic and transfigures the haunted chamber with a sheen of silver mist. From the spinning-wheel comes a soft hum and a delicate whir; then a long-lost voice breathes the first notes of an old, old song. The melody changes to a minuet and the lady in the portrait moves, smiling, from the tarnished gilt frame that surrounds her—then a childish voice says: "Mother, are you asleep?"

Down the street the postman passes,

bearing his burden of joy and pain. Letters from far-off islands, where the Stars and Stripes gleam against a forest of palms; from the snow-bound fastness of the North, where men are searching for gold; from rose-scented valleys and violet-fields, where the sun forever shines, and from lands across the sea, where men speak an alien tongue—single messages, from one to another.

Letters that plead for pardon cross the paths of those that are meant to stab; letters written in jest find grim earnest at the end of their journey, and letters written in all tenderness meet misunderstanding and pain, when the postman brings them home.

Letters that deal with affairs of state and shape the destiny of a nation; tidings of happiness and sorrow, birth and death, love and trust and the thousand pangs of trust betrayed: an hundred joys and as many griefs, are all in the postman's hands.

No wonder, then, that there is a stir in the house, that eyes brighten, hearts beat quickly, and eager steps hasten to the door of destiny, when the postman rings the bell!

## Morley's "Life of Gladstone"

By WOLF VON SCHIERBRAND

THE author of this fine biography\* makes light of Mr. Gladstone as a literary worker. The most pretentious work, "Homer and the Homeric Age," he admits to have long ago been outdistanced by exact research. The "Juventus Mundi" and the "Homeric Primer" he thinks have added something to our knowledge of the Homeric poems. The theological pamphlets and treatises—in bulk far outweighing the rest—have no permanent value, and if we except Gladstone's exquisite rendering in English of Manzoni's ode on the death of Napoleon, the translations, too, are of slight worth. It is

only as a statesman that Gladstone's fame will endure. This opinion is all the more noteworthy as it comes from Mr. Morley, staunch friend and supporter of Gladstone.

Gladstone's life is, above all, an inspiration and a powerful lesson to the younger generations. His consistent effort throughout a public career of over threescore years was to realize in national—and as far as he was able in the world's—politics the altruistic spirit of Christianity which animated him in private life. His insistence on the precept that publicly as much as privately we must be guided by a sound morality ("that right and wrong depend on the same set of maxims in public life and private") is, perhaps, the most distinct-

\* "The Life of William Ewart Gladstone." By John Morley. 3 vols. Illustrated. Appendices and Chronological Tables. Macmillan. \$10.50 net.

tive feature of the man. In these degenerate days of bald, ignoble utilitarianism in politics, when never the question, "Is this right?" seems to weigh a feather in the scale of statesmanship and national aspirations, but solely the "Will this immediately benefit us?" decides the conduct of nations, Gladstone's shining example stands out in brilliant contrast. Unfortunately, he has not *Schule gemacht*, i. e., his example is not being followed,—neither in England nor anywhere else.

In three volumes of, together, some two thousand pages (with annotations, appendices, and chronological tables to boot) the story of Gladstone's life is told coherently and from a great variety of sources. The prefatory note tells us that the biographer has in no wise been hampered or influenced by Mr. Gladstone's family, and that the Queen (a year or so before her death) merely expressed a hope that Mr. Morley would not write his book from a mere partisan viewpoint. That the book is written throughout in a sympathetic spirit for its subject is true, but not truer than that it nowhere loses sight of the higher duty towards the world of giving the facts. It is palpably frank and truthful. To give an idea of its contents within a limited space is an almost impossible achievement. Yet some of the more salient features I will try to touch upon. That unique combination in Gladstone of the Highland Celtic impulsiveness, imagination, and intense religiousness with the Lowlander's persistence, caution, and cool recognition of the realities of life, was clearly perceived by those in close communion with him during his lifetime. But if a trite fact, it is one which must not be forgotten for a moment in fathoming Gladstone's curiously complex character and in tracing the hidden mainsprings of his acts. One of the keynotes to him is struck early in life. At twenty-two, while at Oxford, he makes an entry in his diary that his project is to jot down notes as he goes through life for the writing of a work "embracing three divisions, Morals, Politics, Education." When leaving

the university he writes an elaborate and deeply considered letter to his father about the choice of a profession, expressing an ardent desire to enter the priesthood and "showing the extraordinary intensity of his religious disposition." About Oxford he said then: "I love her from the bottom of my heart." When attacks were made upon that ancient seat of learning in Parliament, he retorted, "After all, science is but a small part of the business of education."

On his having been elected for the first time to Parliament from Newark, it is strange to see him the very type of narrowest Toryism. He voted during that first session against the shortening of the term set for the final abolition of slavery in the British colonies (his father being himself a large West Indian slaveholder); against the admission of Jews to Parliament; against the admission of dissenters without a test to the universities; against a property tax and in favor of a house and window tax; and for the existing narrow commercial laws and for the Irish coercion bill, even for the court-martial clause. From this beginning to his later noble espousal of all rational reform—social, religious, and political—what a stride! As he himself put it to Mr. Morley in 1891, having then attained the age of fourscore-and-two: "I was brought up to distrust and dislike liberty: I learned to believe in it. That is the key to all my changes."

In July, 1835, he met for the first time, at a dinner given by the Lord Chancellor, Lyndhurst, his great rival of later days, Disraeli, but without noticing him, though the observant Disraeli himself, in a letter to his sister, speaks of "young Gladstone." Shortly after, while still under twenty-six, he became Under-Secretary of Colonies during Peel's brief term. And shortly after her accession, on July 14, 1837, he first encountered the Queen, when he went up with the Oxford address.

A Whig critic of one of his earlier speeches made the terse commentary: "Ah, Oxford on the surface, but Liverpool below!"

In those years of early manhood his



motto was Goethe's "Im Ganzen, Guten, Wahren resolut zu leben" (In wholeness, goodness, truth, strenuously to live), and Dante was his ideal. In those days, too, it was (1845) Gladstone made a prolonged stay in Munich and entered into a lifelong friendship with Döllinger (the famous leader of the Old Catholics in Germany) and into close relations with Görres, the Catholic historian and journalist, and the trio talked much about the establishment of a purified and truly universal Catholic Church.

In a letter to the Bishop of Aberdeen, Skinner, in 1851, he says:

Away with the servile doctrine that religion cannot live but by the aid of parliament. . . . It is a great and noble secret, that of constitutional freedom, which has given us the largest liberties, with the steadiest throne, and the most vigorous executive in Christendom. I confess to my strong faith in the virtue of this principle.

As to Gladstone's view about the best way of preserving England's colonial empire, as early as 1855, he said: "Govern them upon a principle of freedom. Defend them against aggression from without. Regulate their foreign relations. Above all, never use force."

How the "going-over" of Newman first, but especially of Manning and Hope to Romanism affected him, his diary bears eloquent witness. "They were my two props," he wrote as to the last-named twain. The day after, he made a codicil to his will, striking out Hope's name.

At this late day it is with something of amazement we learn that Gladstone, although having studied the Italian question on the ground during several prolonged visits, needed years and the personal teaching of Manin, the Venetian patriot, to get his first inkling of the absolute necessity of Italian unity to cure effectively the woes of that Niobe among modern nations.

On the fall of the Aberdeen Cabinet and Gladstone's handing over the seals to the Queen, he said to her, strangely enough: "I can see but one danger to the throne, and that is from encroachments by the House of Commons. No

other body in the country is strong enough to encroach."

Mr. Morley admits that of our Civil War Mr. Gladstone, like most of the leading statesmen of the time, and like the majority of his countrymen, failed to take the true measure. We are told that at a "very early period Mr. Gladstone formed the opinion that the attempt to restore the Union by force would and must fail." The account of the *Trent* affair must be read in its entirety. Gladstone in the middle of the war,—he then filling the office of Chancellor of the Exchequer,—being wrought up about the suffering entailed on England by the blockade of Southern harbors and the consequent cessation of cotton exports, agreed with Palmerston and Russell to offer mediation to the North and South, "if we can get France and Russia to join."

It was at this time, too, at a public dinner in Newcastle, he made one of the greatest blunders of his life, when he said: "We may be for or against the South, but there is no doubt that Jeff Davis and other leaders of the South have made an army; they are making, it appears, a navy; and they have made, what is more than either, they have made a nation." All the world took this to mean that England was about to recognize the independence of the South, and he "was never to hear the last of this blunder."

We get pleasant glimpses of his frequent visits to Balmoral. On one occasion, the "Prussian children" being there (as his diary dubs them), Prince William (the present Kaiser) and his brother Henry played with Gladstone's "rusty old stick," and their sister, Princess Victoria, paid him a visit in his bedroom.

The "man of mystery" Mr. Morley calls Disraeli, and describes Gladstone's wrath in 1867, when that statesman and the Tories had slipped into power on the back of the household suffrage issue. He speaks of his own hero thus: "Gladstone with his deeply lined face, his glare of contentious eagerness, his seeming over-righteousness, both chafed his friends and exasperated his foes." It was at this time, too, that

Bishop Wilberforce said Disraeli was "lording it over Gladstone" and had said he "would keep Gladstone down for twenty years." And Lord Houghton in a letter said: "I met Gladstone at breakfast; he seems quite awed by the diabolical cleverness of Dizzy."

This is the way he received the first summons from Windsor to form his own Cabinet (Dec. 1, 1868):

I was standing by him, holding his coat on my arm while he in his shirt sleeves was wielding an axe to cut down a tree. Up came a telegraph messenger. He took the telegram, opened it and read it, then handed it to me, speaking only two words: "Very significant," and at once resumed his work. . . . Gladstone resting on the handle of his axe, looked up and, with deep earnestness in his voice and with great intensity in his face, exclaimed, "My mission is to pacify Ireland." He then resumed his task and never said another word till the tree was down.

It is Cincinnatus over again.

The two chapters on the Franco-German war are among the most vivid. They make plain two things: that Gladstone's sympathies throughout were with France (as indeed they were throughout his long life), and that if the Cabinet had listened to him there might have been armed intervention on behalf of France or else a diplomatic action against Germany's acquisition of Alsace-Lorraine. Lord Granville, his Foreign Secretary, took strong grounds against him in a special memorial.

In the *Alabama* case Gladstone was at times similarly stubborn and on the wrong tack. Mr. Morley says he agreed only "with reluctance to conciliation with the United States," on the basis of an award. Even after the Washington treaty he said in the House of Commons *re* the claims for indirect damages: "We must be insane to accede to the demands which no nation with a spark of honor or spirit left could submit to even at the point of death."

In the chapter on "The Octagon" (Gladstone's fireproof letter safe in Hawarden) we gain an insight into the enormous size and range of the great Commoner's correspondence. Mr. Morley handled and possessed himself

of the contents of about three hundred thousand of these letters, and gives liberal quotations from the miscellaneous pile. The year 1878 Gladstone called a "tumultuous year," and he feels proud at having earned a matter of £1000 with his pen—and how he worked and toiled for it, he, a man of sixty-nine, with pamphlets, magazine articles, and books!

It is well known that Gladstone's particular brand of eloquence was of the ponderous, old-fashioned kind, interlarded pretty freely with quotations from his favorite classical poets, and very seldom containing illustrations from modern writers, and never homely anecdotes or metaphors. In the whole three volumes I have been able to find only one such familiar simile out of all the letters, conversations, and speeches printed here wholly or in part. It occurred during his first Midlothian campaign (in 1879) and Gladstone then said of another member of Parliament: "I never saw a man who could so quickly make the kettle boil."

As to South Africa the biographer shows the origin of England's quarrel with the Boers to have been very different from what the London press and British statesmen represented it to have been a couple of years ago. England's hand was unfortunate from the start in dealing with the Boers. It is one unbroken chain of blunders, from the Sand River Convention in 1852, which conferred independence, to the final war of extinction of Boer freedom.

The letter in which the Queen offers him an earldom, on June 13, 1885, and Gladstone's declination, are worth reading. "It must have cost her much to write," he says to Lord Granville. At that time relations between himself and the Queen had become strained,—ever since his Midlothian campaign, in fact, and they never improved again. His last audience with her was in 1894—rather pathetic, but not cordial on either side. When he died, in 1898, and for years before, there was total estrangement. She never could forgive his "radicalism," although she continued to like his wife.

Nothing in the whole of English his-

tory shows the difficulty of a fairly satisfactory settling of the Irish problem more plainly than the great Irish bill of 1886. The "golden moment in our history," as Gladstone called it in one of his last speeches, was allowed to slip by. The "broad and black blot upon the pages of English history" remained. Says Mr. Morley: "As I passed into his room at the House with Mrs. G. that night, he seemed for the first time to bend under the crushing weight of the burden that he had taken up."

A few remarks made by Mr. Gladstone during the Biarritz trip in 1891:

Ideals in politics are never realized.

For all this political deterioration one man and one man alone is responsible, Disraeli. He is the grand corrupter. He it was who sowed the seed.

The history of nations is a melancholy chapter; that is, the history of governments is one of the most immoral parts of human history.

I always made it a rule in the House of Commons to allow nobody to suppose that I did not like him, and to say as little as I could to prevent anybody from liking me.

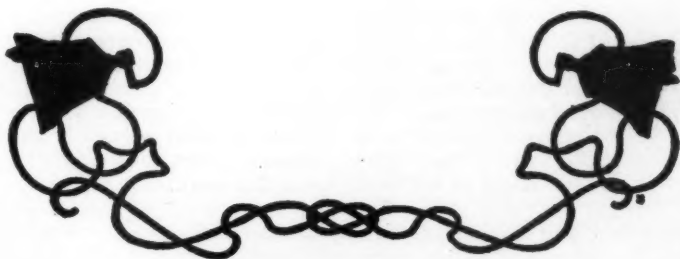
The remark so often made that Gladstone's life was essentially an isolated one, lacking intimate friendships, does not hold water on nearer view. A man who, as his correspondence shows, had for many years such close and affectionate friends as Hallam, Hope, Newman, Manning, Phillimore, Acland, Graham, Acton, Döllinger, Sidney Herbert, Canning, Morley himself, and so many others, cannot justly be

commiserated on that score. And Gladstone himself, in a letter to the Duchess of Sutherland (October 26, 1861) says: "Never, I believe, was any one so entirely blessed beyond his deserts in the especial and capital article of friendships."

On the other hand, Mr. Morley, making his choice from among tons of letters in Gladstone's handwriting, has not found many that are warm in tone. They display nearly every mood of heart or mind; they show us his brilliant intellect from every facet, but they do not show us warmth of feeling—it is all serious, solemn, unrelaxed—no chat, none of those pleasant little sidelights on Gladstone's family and private life. We do not see Mr. Gladstone in his dressing-gown and slippers.

The vein, too, in which these three volumes are written is throughout grave, seldom relieved by touches of wit or humor. Now and then, however, there is a characterization, with a few swift strokes, that may fairly be called picturesque. Such occur, for instance, on pp. 328, I.; 28, II.; 398, II.; and 316, III.

What we do get in this "Life" is a very faithful and very intimate picture of the political struggles, defeats, and triumphs, of the plans, fruitful or abortive, of Gladstone and the men associated with him between 1830 and 1894—in other words, of English party politics at close range during the Victorian era. As such it will probably remain a literary monument of enduring worth.



## Morituri Te Salutamus

In "Fernleigh-Over," part of the private grounds of a summer resident of Cooperstown, N. Y., which lies just below Otsego Lake, and where the Susquehanna River takes its rise, there is a simple mound, marked only with a plain white marble slab bearing these words:

*White man, Greeting! We, near whose bones you stand, were Iroquois.  
The Wide land which now is yours was ours.  
Friendly hands have given back to us enough for a tomb.*

*This singularly felicitous inscription, written by the Rev. W. W. Lord, D.D., then Rector of Christ Church, Cooperstown, was designed to mark the burial-place of some Iroquois Indians who had fallen fighting with others of their own race. The lines which follow were written by a scholar of rare vision and philosophic discernment, after visiting this mound. It is not often that it is given to the poet, touched by the pathos of such an incident, to lift it into such large and lofty significance!*

HENRY C. POTTER.

ENGRAVED upon a stone, on a fair lawn  
Where, from the bosom of the mountain lake,  
The Susquehanna takes its winding way  
And feels its first strange hunger for the sea,  
I read these words; in which a vanished race  
Gives salutation and pathetic thanks  
For deathly wound and sepulture.

Alas!

Such meed and recompense to those swart tribes,  
Who held the marches of the wilderness,  
And threw their fealty in the quivering scale  
That gave the Saxon empire of the West!

Their shades move on the pictured page of him,  
Who, on this spot, flung o'er their savagery  
The magic of romance. Their stealthy feet  
Creep through the enchanted forests of our youth;  
But, creeping ever to the eventide,  
Where vanish shades of outworn types.

Farewell,

And greeting to yet happier hunting-grounds,  
Sons of the twilight, martyrs of the dawn,  
Caught in the logic and the thrust of things!

The weak give way that stronger may have room  
For sovereign brain and soul to quell the brute.  
Thus, in the epic of this earth, harsh rhythms  
Are woven, that break the triumph-song with moans  
And death-cries. Still rolls the eternal song,  
Setting God's theme to grander, sweeter notes,  
For us to strike; fighting old savageries  
That linger in the twilights of the dawn.

Upon this sculptured stone, memorial  
Of sacrificial life, the cosmic rune  
I read, the mystic music of the worlds.

—WALTON W. BATTERSHALL.





### III

#### LETTER XXV

(Philip to Jessica)

DEAR JESSICA:

The end has come even sooner than I looked for it. This afternoon little Jack, our Goblin boy, came to my office and I followed him back to the dismal court where his father lay expecting me. I had arranged that the poor wretch should be carried into a room where at least there was a bed and where a ray of clean sunshine might greet his soul when departing on the long journey; and there I found him lying perfectly quiet save for the twitching of his hands outstretched on the counterpane. I thought a glimmer of content lightened his dull eyes as I sat down beside him. I talked with him a little, but he seemed scarcely to heed my words. Then turning his head toward me he plucked from under his pillow an old thumb-worn copy of Virgil (so bedraggled and spotted that no second-hand book-seller would have looked at it) and thrust it toward me, intimating by a gesture that he would have me read to him. I asked him where I should begin, and he held up two fingers as if to indicate the second book of the "*Æneid*"; and there I began with the fall of Troy-town.

He listened with apparent apathy, though I know not what echoes the sonorous lines awakened in his mind, until I came to the words:

I saw his hands clench together feebly here, and then there was no more motion. Presently I looked into his face, and I knew that no sound of my voice, nor any sound of the world, could ever reach him again; for the story of his unspeakable sorrow, like the ruin of Troy, had been told to the end. He had spoken not a single word; he had carried the silence of his soul into the infinite silences of death. The secret of his life had passed with him. I shall probably never know what early dreams and ambitions had faded into this squalid despair. And his pitiful wan-faced boy—who was the child's mother? I am glad I do not know; I am only glad I can tell him of your love. I shall see that the father is buried decently with a wooden slab to distinguish his grave from the innumerable dead who rest in the earth. Might we not print above his body the last words of the poem he seems to have loved so much: *Fugit indignata sub umbras!* For I think it was the indignity of shame in the end that killed him. Is he not now all that Cæsar and Virgil are? Shall he not sleep as peacefully in his pauper's bed as the great General Grant in that mausoleum raised by the river's side?—Commonplace thoughts that came to me as I sat for a while musing in the presence of death; but is not death the inevitable commonplace that shall put to rout all our cleverness in the end?

And all the while our Jack was sitting perfectly motionless by the window, looking out into the court—into the blue sky, I think. I picked up

*Veni summa dies et ineluctabile tempus.*

one of his thin hands and said to him: "Little Jack, your father has gone away from us and is at rest. There is a beautiful lady in the South who loves you as she loves me; will not her love make you happy?" He did not appear to understand me, but shrank into himself as if afraid. Indeed, sweet benefactress, I shall send him into the country somewhere as you bid me, and I shall see that your love brings him greater happiness than it has brought me, for with him you shall not withdraw with one hand what you have held out in the other.

I went away, leaving an old woman to care for the dead man and his child. It will be long before I forget how alien and far-away the noises of the street sounded as I passed out of that chamber of silence. Is it not a strange thing that death should have this power of benediction? Of a sudden a breath comes out of the heavens, our little cares are touched by an eternal presence, a rift is blown in the thick mists that hem us about, and behold, we look out into infinite visionless space. And now I am back in my office. I open O'Meara's worn and much-stained Virgil, and inside the cover I find these words scribbled in pencil: "*I have cried unto God and He hath not heard my cry; but thou, O beloved poet, art ever near with consolation.*" I do not know whether the sentence is original with O'Meara or a quotation; it is certainly new to me. One other book I brought with me, and the two were the whole worldly possession of the dead man. This is a small but pretty thick blank-book, written over almost to the last page. I have not examined the contents carefully, but I can see that they are made up of miscellaneous passages copied from books and of reflections on a great variety of topics, with few or no records of events. One of the last entries is from Clarence Mangan's heart-breaking poem, "The Nameless One":

And tell how now, amid wreck and sorrow,  
And want, and sickness, and houseless nights,  
He bides in calmness the silent morrow  
That no ray lights.

Him grant a grave to, ye pitying noble,  
Deep in your bosoms: there let him dwell!  
He, too, had tears for all souls in trouble  
Here, and in hell.

And is it not a touch of Fate's irony that I should be sending this threnody of death to one who might expect to receive from me only messages and pleadings of love? Death and love are the very antipodes of our existence, one would say. And yet I do not know; I feel nothing incongruous in linking the twain together. Love, too, breaks open the barriers of our poor personality that the breath of the infinite may blow in upon us. I cannot say how it is with others, but so it is with me. Love lays a hand upon me, and instantly the discords of the world are hushed in my ears, the little desires and fears that trouble me are shamed into silence, and I am rapt away into the infinitely great heart that throbs at the centre of all. It is strange, but life itself seems to pass away in the presence of this power that is the creator of life. I speak darkly, but my words have a meaning. And, dear Sweetheart, be not afraid that you should be left without a lover; that I should bereave you! Do you think for an instant that I can cease to love? I cannot understand this war between your heart and your will; am I very stupid? Surely when I come to you, I shall bring this contention to an end, and you—it hath not entered into the heart of man to conceive what you shall give me. Out of the conclusions of death into the prophecies of love! I am filled with wondering.

You shall hear more hereafter of poor Jack, our adopted child.

#### LETTER XXVI

(Jessica to Philip)

#### MY DEAR PHILIP:

See how you shame me! For this long while I have wished to begin my letters thus, but I waited, hoping you would entreat me to do so. I expected you to provide an excuse. I thought my own pleasure would wear the genial air of a concession to your



wishes. Indeed, the way you wait for me to be obliged to do such things of my own accord fills me with superstitious anxieties. It is as if you had some unfair foreknowledge of the natural order of events. You would take things for granted, and thus produce an hypnotic effect by your convictions so strong as to compel my conformity. But I console myself with the reflection that all this is mental. You terrify only my intelligence with your strange sorcery. And for this reason I shall always escape your bondage, for I am too wise to concede my familiar territory to such an overbearing foreign power.

However, I must not forget the prime object I have in writing this letter. It is to tell you that the little box of childish things, which you must have already received and wondered at, are *not* for the literary editor of *The Gazette*, but for Jack, sent with the hope that they may in some measure comfort his sad heart. I went so far as to purchase material for the promised set of jackets, when suddenly I remembered that I was ignorant of both his age and size. You have never told me that, though you have given me such a real picture of him that I could almost trust my imagination to cut those garments to fit him!

Your account of O'Meara's death affected me deeply. With what sublime abandon does such a man let go his soul into the mystery of that silence which we call eternity!

Is it not strange how the same impressions come to many, but by different ways! "It will be long before I forget how alien and far-away the noises of the street sounded as I passed out of that chamber of silence," you said, and the sentence recalled a somewhat similar experience of my own on Cumberland Island, where father and I went last summer for a short vacation. One day, leaving the group of happy bathers to their surf, I climbed up inland among the sand hills that lie along the shore like the white pillows of fabulous sea-gods. Presently I came upon one of those great sand pits that stretch along the Island, deep and wide

like mighty graves. Far below me a whole forest stood in ghostly silence, with every whitening limb lifted in supplication, as if all had died in a terrified struggle with the engulfing sands. Unawares, I had happened upon one of Nature's griefs—and I do not know how to tell you, but the sight aged me. Of a sudden this death of the trees seemed a far-off part of my own experience. I was swept out of this contesting, energetic world into a still region where great events come to pass in silence, and inevitably. And so real was the illusion that, as I turned to hurry back, it seemed to me that centuries had passed since I saw the same little tuft of flowers nodding to me from the top of a tall cliff like a group of purple fairies. And so I stood there confused by the significance of this silence, so incredible that even the winds could not shake it. I felt so near and kin to death that I became "alien" to all the living world about me. For the first time in my life, I lost the *sense* of God, which is always a kind of mental protection against the terrors of infinity. There was nothing to pray to, only the sea on one side and this grave on the other, with a little trembling life between.

Thus you will understand that not only have I had a similar experience to your own upon the occasion of O'Meara's death, but for once I came into your region of shades and terrors. I was like one on the point of dissolution, and almost my soul escaped into your dim habitation. From your letters I had already learned how near together love and death stood in your consciousness. Each is an exit through which your spirit is ever ready to pass. And for the moment, crowded in with skeleton shadows there, you seemed sensibly near me. I was divided between fear and love. But the blood of life in me always triumphs,—and then it was that I made my first flight in consciousness from you. I kissed my hand to the twilight and ran! I am sure you were there, Philip, a cold-lipped spirit-lover seeking my mortal life. And, oh my Heart! is it wrong that I would love and be loved in the

flesh? I do not object to spirituality, only it must have a visible presence and a warm cheek.

P. S.—But, dear Philip, how am I to reconcile this tender charity to Jack with your anti-humanitarian views? Is a man's heart so divided from his philosophy? Or do you intend to make a mystic of that poor child, so that he may escape the woes of his condition? I am curious to see what you will do with him. Also, I shall certainly protect him against your Nirvana doctrines if I suspect you of juggling with his soul.

#### LETTER XXVII

(Philip to Jessica)

DEAR, TEASING, RARE JESSICA:

I have so many things to say to you. First of all, why do you blame me for my "foreknowledge"? You scold me for my hostility to the sentimentalism of the day, you scold me then for any act of common human sympathy, and now you take me to task because I foresee how you will address me in a letter. Dear me, what a horrid little scold it is! I wonder you did n't quote "The Raven,"—

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!"

But really no great powers of prophecy were required. Have you forgotten that in the very letter before this one you called me "Dear Philip"? And was n't that a good index of your tempestuous contradictory sweet self, that you should have begun your letter "My dear Mr. Philip Towers" and then thrown in your "Dear Philip" by the way as if it would not be observed! Why, my naughty Jessica, when I came to that phrase, I just took my longest, biggest blue pencil and put a ring about it so that I might find it at a moment's notice and feast my eyes a thousand thousand times on its familiar sweetness. Do not suppose that anything ever escapes me in your letters. I can every little lapse in your spelling until I know it by heart. And you do make so many slips, you know, in your

reviews as well as in your letters. I never correct them,—that would be a desecration, I think,—but send up your copy just as it comes to me. Indeed, I find myself imitating unawares some of your most unaccountable originalities. Only the other day I was in the reading-room and our head proof-reader, a sour, wizened old man, cried out to me: "I say, Mr. Towers, what is the matter with your spelling? You write *propotion*\* for proportion and *propersition* for proposition, and get your *r*'s all mixed up generally!" There was a titter from all the girls in the room. Then said I: "Thou fool! knowest thou not that Jessica lives in the South, and treats her *r*'s with royal contempt as she was taught to treat the black man? And shall I not imitate her in this as in all her high-born originalities?" Of course I did n't say that aloud, but just thought it to myself. And really I do wonder sometimes that your excellent father, when he taught you Latin, should have allowed you to take such liberties with our good mother tongue. But after all it is only another sign of your right Southern wilfulness. Do you not take even greater liberties with poor human souls!

And you make my prophetic powers a bulwark for your licentious rebellion and declare that you will always escape my bondage. Shall you, indeed? You once intimated that I wore ass's ears. I begin to believe it. What a blind, solemn animal I was when I came to Morningtown to beg for your love! I was so afraid of you. And as we sat in the circle of your watching, motionless trees, something of their stiff ways entered into my heart. I told you of my love so solemnly, and you answered so solemnly. Fool! Fool! I should have spoken not a single word, but just taken you in my arms and kissed you once and twice. Don't frown now, it is too late. There would have been one wild, tempestuous outbreak of indignation, and then my dryad maiden would have known my "foreknowledge" indeed. Is it too late to

\* It is unnecessary to say that the spelling throughout these letters has been corrected for the press.

rehearse that curtain-raiser? Dear girl, I would be merry, but I am not so sure that all is well with my heart. I need you so much now, for I have entered on a new path and the way is obscure before me. I need you. Your hand in mine would give me the courage I desire.

Do you remember how you warned me of dangers when I reviewed Miss Addams's book? You, too, were a prophet. Let me tell you how it all came about. The other day I wrote up Mme. Adam's "Romance of My Childhood and Youth" (Addams and Adam—the name has a fatality for me), and took occasion to make it the text of a tremendous preachment against our latter-day Simony,—as well it might be, for Mme. Adam grew up in the thirties and forties when France was a huge seething caldron in which all these modern notions were brewing together. And unfortunately we are just beginning now where France left off a score of years ago. You have already seen the review, no doubt, and it is superfluous to repeat its argument. But for my own justification to you I want to quote a few sentences from the book. You disdained to make any reply to my letter on Lyman Abbott, and I fear you have grown weary of the whole subject; but certainly you will be interested in what I am copying out for you now. In one of her chapters, then, Mme. Adam writes:

The worship of nature, which we have received from the Greeks, the only people who ever penetrated the depths of its mystery. . . . Nature, Science, Humanity, are the three terms of initiation. First comes nature, which rules everything; then the revelations of nature, revelations which mean science—that is to say, phenomena made clear in themselves and observed by man; and lastly, the appropriation of phenomena for useful social purposes. . . . There is no error in nature, no perversity in man; evil comes only from society. . . . He [Mme. Adam's father] delighted in proving to me that it was useless for man to seek beyond nature for unattainable chimeras, for the infinite which our finite conception was unable to understand, and for the immaterial, which our materiality can never satisfactorily explain. . . . They [these humanitarian socialists] resembled my father. Their doubts—and they had many!—

were of too recent a date to have dried up their souls; they no longer believed in a divine Christ; they still believed in a human one. They worshipped that mysterious Science, which replaced for them the supernatural, and which had not then brought all its brutality to light in crushing man under machinery.

Could anything be more illuminating than that? Does it not set forth the close cousinship of humanitarianism with socialism and the fungous growth of the two out of the mouldering ruins of faith and the foul reek of a sensuous philosophy? And do you not see why any surrender to this modern cult of human comfort means the indefinite postponement of that fresh-dawning ideal which shall bring life to literature and art and all the golden destiny of man?

Well, this morning the particular Simon Magus who rules *The Gazette* walked into my office and after some preliminary sparring came out with his complaint, which I knew had been preparing in his brain for some time. It seems that he had already been deluged with letters about my heretical attack on Miss Addams, and now a new storm had begun over my further delinquencies. He kindly told me that my views were a hundred years behind the age and that they were doing injury to the paper. Against the latter complaint I had no defence, and immediately capitulated. To cut a disagreeable tale short, I anticipated his purpose and offered to make way for some man who would better harmonize with the benevolent policy of the paper. The first of the month comes in four days and then I shall be thrown once again on my own resources. The shock, though expected, is a little disconcerting; for at times a man grows weary and discouraged in fighting against the perpetual buffeting of the current. But most of all I am wondering how my independence will affect the hopes that were beginning to color my dreams. Dear Jessica, you will not forsake me now; you will put away your perversity and love me simply and unreservedly. There are difficulties before me, I know; but I am not afraid if only my heart is at

peace. I am free, and if there is any power in my brain, any skill in my right hand, I will make such a pother that the world shall hear me. I will not die till I am heard. And so I ask you to help me. With your love I shall be made bold, and no opposition and no repeated reverses shall trouble me. And in the end your happiness is in my making.

Indeed, your box of little things for Jack made Olympian merriment in Newspaper Row, for several men were in my office when I opened it. Jack is ten years old, small for his age, but quietly precocious. I cannot write more of him now. Address your next letter not to the office but to —; and when I open that letter will it bring me joy or grief? Your joy may cast a ruddy light on my path, but nothing that you can say will shake me in my firm resolve. No sorrow shall hinder me, but, oh, happy Heart! I, too, long for happiness.

## LETTER XXVIII

(Jessica to Philip)

KIND SIR:

Which do you think requires the more grace in a woman, to hold out against a dear enemy or to yield? My own experience teaches that there is more facility in resistance. Acting thus I have always felt in accord with natural instincts, and there is a barbaric sense of security in following them. . . . Yet I have only one thing to tell you in reply to your "so many." Can you guess what it is? Already I think the birds know it. I have so far departed from my natural order of perversity and self-protection that they feel it, and twitter together when I pass by. I think they look down upon me now with high-feathered contempt. Could anything be more mortifying?

Do not laugh, Philip! You have behaved little better than a robber in this matter. I have lost to you, but the game was not fair; dear mendicant, you played with a card up your sleeve! All my life I have planned to outwit predestination. I have ignored Sabbath-day doctrines and faith-binding

dogmas to this end. I could even have held out indefinitely against your "foreknowledge," but when you come, heralded by an unexpected misfortune, asking "peace" of me that you may meet your own difficulties with a steadier courage, I find you invincible. It is as if you had suddenly slipped through the door of my heart and left will, betrayed, on guard outside. I have no defence in my nature against your plea. The diplomacy of your need takes me unawares, and no matter how I fear the future, now I am bound to add myself to you in love and hope. The prospect is terrible and sweet. Already it has made me a stranger in my father's house, a foreigner among the trees, and a wakeful, frightened mystery to myself. I am full of tears and secrecy. I am no longer Jessica, the wind-souled dryad of the forest, but merely a woman in definition, facing a new world of pain and joy. Oh, my beloved! you have taken all that I have, all that I am! Henceforth I shall be only a part of you,—a little hyperbole of domesticity always following after, or advancing to meet you. . . . Dear gods of the world, defend me from such a fate! . . . After all I cannot admit the "one thing." I cannot submit to this annihilation, this absorption of character and personality. If you take me, you do so at your own risk, I will not promise "peace," but confusion rather. But if you get me, you must take me. Yet, if you come to Morningtown after me, I will deny my love, not out of perversity, but out of fear. The sight of you is a signal for me to take refuge upon my tallest bough. And I can no more come down to you than a young lady robin could fly into your pocket. It is all very well for you to exhort me to love you "simply and unreservedly,"—I do. Nothing could be simpler, more elemental, than my love is; and do I reserve a single thought of it from you? But I am not conventional enough in heart or training to surrender. My genius for you does not extend so far. To lose myself does not seem to me wise or logical, however scriptural or legal the practice is. The



truth is, I cannot agree to be taken, any more than the little petticoated planet above your head can kick off her diadem of light. I do not know what you will do about it, because it is not my business to know these things. All I am sure of is that I love you, and that I belong to you if only you can get my extradition papers from Nature herself.

Meanwhile I have ventured to prepare my father's mind for a new idea. As we sat before the library fire this evening, each employed according to his calling, he with Fletcher's "Appeal" and I with my sewing, I asked the usual introductory question to our conversations. And it is always the signal for him to raise his shield of orthodoxy; for it has long been my habit to creep around the corner of my private opinion and tease him with what he is pleased to term "the most blasphemous speculations." Therefore when I said, "Father, I wish to ask you a question," he looked up with the guarded eye of a man who expects an assault from an unscrupulous antagonist.

"Well, my daughter, ask."

"Which would you advise me to marry, father, a humanitarian whose highest law is the material welfare of his kind, or an ascetic whose spirituality is something more and something less than scriptural?"

"Neither, Jessica; if you must marry, choose a man who believes in the divinity of Christ and lives somewhere within the limits of the Ten Commandments!"—Heavens! think of bondage with a man who is bounded upon the north, east, south, and west of his soul by laws enacted to discipline the Israelites in the Wilderness. In that case, I should insist upon a bridal trip to Canaan, with the hope of reaching the Promised Land as a widow.

And this reminds me to ask you what manner of man you are yourself. Do you reflect that we have seen each other only twice? and both times you were on guard, once as an editor, and once as a lover. Even your face has faded to a mere shadow, and, if you persist in your petulant obstinacy

about the picture, is like to vanish clean away into nothing. Only your encompassing eyes peer at me with solemn expostulation out of the shimmering form I conjure up and call my lover. Is it quite fair, Philip? And as for your character, my hope is that, in spite of your mental pose as a sage, you have an unreasonable disposition, a chaotic temper. A long term of years with a serene, gentle-spirited man would be unbearable to me. Rather than prolong the futility of existence with one I could not provoke, even enrage, I should commit suicide. My own disposition is so equally divided between perversity and repentance that I could not endure the placidity, the ennui, of a level turnpike existence.

And now is n't it an evidence of your high-minded heartlessness, that in the same letter where you sue for love, you also introduce a philosophical discussion and show even more heat in maintaining it than you do in your petition for love? Why I cannot take warning and fly to the ends of my earth away from you now while there is yet time, is a mystery to me!

And so you expect to make such a pother in your opposition to the spirit of the times that all the world will hear you. Dear Master, I doubt if you will! Your bells ring too far up. The angels in heaven may hear you, but men are not listening in that direction. I did not reply to your contention against Lyman Abbott, because it is a far cry from you to me on this subject. In consciousness we are at opposite ends of a great problem, and I think the normal man walks somewhere between. Besides, I am not sure that I understand your position; I am not familiar with the starry highways of your mind. Still, in a general way it has always seemed to me that material things are after all "counters which represent spiritual realities." And I take comfort in the fact that it must require us all to work out the Great Plan,—humanitarian, sage, pilgrim, ascetic, even the butcher and candlestick maker. And while we do not know it, really we are working together for one end hidden now in the divine economy

of far-off destiny and justice. . . . To me the wonder of wonders is that I may some day light a little taper in your upper chamber myself, and kneel together with you before the same window to worship. Only, dear Heart, please get your deity named before I come!

P. S.—As to my spelling, that is a coquettish licence I take with the genealogy of words. And you may tell your proof-reader that the letter R has never been popular in the South since the war. There is hauteur in my omission of it, and it is a fact that we can express ourselves with far more vigor without G's or R's than you of the North can with them. For expression with us is not scholastic, but temperamental! Where is Jack?

#### LETTER XXIX

(Philip to Jessica)

KIND MADAM:

Yes, a little more than kind, dear Jessica, for you have put into my hand the flower of perfect delight, and "my hand retains a little breath of sweet." You have opened a window into my heart and poured through it the warmth and golden glory of your own sunlight. I am filled with the joyousness of a new spring—and yet there is something in your letter that makes me a little sad. You express so frankly that last reserve of resentment, even of bitterness, which always, I think, abides with a woman in all the sweetness of her love, but which with most women never comes to entire consciousness. Listen, dear Heart, while I talk to you of yourself and myself, until we comprehend each other better. It is so much easier for me to understand you than for you to understand me, because a woman's nature is single, whereas a man's is double, and in this duality lies all the reason of that enmity of the sexes which draws us together yet still holds us asunder.

You complain of my letter because I argue a philosophical proposition in it while pleading for love. Do you not know that this is man's way? And I would not try to deceive you. This

philosophical proposition, which seems to you almost a matter of indifference, is more to me than everything else in the world. For it I could surrender all my heart's hope; for it I could sacrifice my own person; even, if the choice were necessary, which cannot be, I might sacrifice you. There is this duality in man's nature. The ambition of his intellect, the passion it may be to force upon the world some vision of his imagination or some theorem of his brain, works in him side by side with his personal being, and the two are never quite fused. Can you not recall a score of examples in history of men who have led this dual existence? You reviewed for me Bismarck's Love Letters and were yourself struck by this sharp contrast between the iron determination of the man in public affairs and the softness and sweetness of his domestic life. That is but one case in point of the eternal dualism in masculine nature which a woman can never comprehend and which always, if it confronts her nakedly, she resents. For a woman is not so. There exists no such gap in her between her heart and brain, between her outer and inner life. And the consequence shows itself in many ways. She is less efficient in the world and is never a creator or impresser of new ideas; but on the other hand her character possesses a certain unity that is the wonder of all men who observe. She calls the man selfish and is bitter against him at times, but her accusation is wrong. It is not selfishness which leads a man if needs be to cut off his own personal desires while sacrificing another; it is the power in him which impels the world into new courses. A man's virtues are aggressive and turned toward outer conquest and may have little relation to his own heart. But a woman's virtues are bound up with every impulse of her personal being; they work out in her a loveliness and unity of character which make the man appear beside her coarse and unmoral. Men of vicious private life have more than once been benefactors of the human race; I think that never happened in the case of a woman.



And because of this harmony, this unconsciousness in woman's virtue, a man's love of woman takes on a form of idealization which a woman never understands and indeed often resents. What in him is something removed from himself, something which he analyzes and governs and manipulates, is in the woman beloved an integral part of her character. Virtue seems in her to become personified and he calls her by strange names. For this reason men who make language tend always to give to abstract qualities the feminine gender, as you must have observed in Latin and might observe in a score of other tongues. For this reason, too, a man's love of woman assumes such form of worship as Dante paid to Beatrice or Petrarch to Laura. It would be grotesque for a woman to love in this way, for virtue is not a man's character, but a faculty of his character. And so is it strange that I should approach you asking for love that my soul may have peace? It cannot enter into my comprehension that such a cry should come from you to me. All that I strive to accomplish in the world, all that I gird myself to battle for, the ideals that I would lay down my life that men may behold and cherish,—is it not now all gathered up in the beauty and serenity of your own personality? What I labor to express in words is already yours in inner possession. If I ask you for peace, it is not selfishness, dear girl; it is prayer. If you should come to me begging for peace, I should be filled with amazement; for I have it not myself. What I can give is love's unwearied tenderness and love's unceasing homage to the beauty of your body and your soul. More than that, I shall give you in the end the crown of the world's honor. Without you I may accomplish the task laid upon me, but only with heaviness of soul and abnegation of all that my heart craves. I was reading in an old drama last night until I came to these words, and then I set the book aside:

Once a young lark  
Sat on thy hand, and gazing on thine eyes  
Mounted and sung, thinking them moving skies.

In that sweet hyperbole I seemed to read a transcript of your beauty. If I am selfish, beloved, all love is selfishness.

Dear girl, it seems that always I must woo you in metaphysics and express my ardor in theorems. But have I not made myself understood? "Man's love is of man's life a thing apart," as a thousand women have quoted; and it is true. But do you not see that even for this reason his love swells into a passionate idolatry of the woman who knows no such cleavage in her soul. Try us with sacrifices. I could throw away every earthly good to bestow on you a year of happiness—only not my philosophic proposition, as you sarcastically call it. That is greater than I and greater than you—pray heaven it do not clash with the promise of our peace. Virgil, I think, meant to exhibit such a tragic conflict in his tale of Æneas and Dido, only poetwise he expressed the inner impulse which fell upon Æneas objectively as a messenger from the gods. It shows but little understanding of the poem or of human nature to censure Æneas as a cold egotist. Did he not sail away carrying anguish in his heart, *multa gemens*? For him there was destined toil and warfare, for Dido only terror and death. The tragedy fell hardest upon the woman, for so the Fates have ordered.

But why do I write such grim reflections? There is no tragedy, no separation, for us, but a great wonder of happiness:

The treasures of the deep are not so precious  
As are the concealed comforts of a man  
Locked up in woman's love.

All the marvellous words of the poets rush into my brain when I think of this new blessing. Yes, I have acted a robber's part, sweet Jessica, and he who ravished that great jewel from the Indian idol never carried away so large a draft on the world's happiness as this that I have stolen. I cannot be repentant while this golden glow is upon me; later I shall begin to question my own worthiness.

I cannot now tell you one half that is

in my mind to write, or answer one half the questions in your letter. Jack is living with me just at present, but of him I will speak next time. I have planned to change my abode, but of that too next time. And I would not attempt to give a name to the deity I serve in a postscript, as it were. Dear Heart, only let your love add a little to your happiness as it has added so much to mine; and trust me.—I am sending a letter to your father, the contents of which you might imagine even if he should not show it to you.

## LETTER XXX

(Jessica to Philip. Written before the receipt of the preceding letter)

## MY BELOVED:

Last night, I dreamed myself away to you. I walked beside you, a little wraith of love, through the silent night streets of your great city,—but you did not know me. There was no sky above us, only a hollow blackness, and the snow lay new and white upon the pavements; but I wore green leaves in my hair and a red Southern rose on my breast to remind you of a brown forest maid and summer-time far away—and you would not see me! I faced you in the gay mockery and swept a bow, but the blue silence in your eyes terrified me. I held out my hands beseechingly, touched my cheek to yours, and you did not feel the pressure. Then I slipped down upon the snow and wept, and you did not hear me.

We were both "in the spirit," I think. Only, dear love, when I am in the spirit, all my thoughts are of you. But though I looked far and near, I could not find in all your regions one little thought of poor Jessica. All was misty and dim within your portals. *Your* thoughts were all ancient shapes that wandered past me like Brahmin ghosts. And not one gallant memory of Jessica legended upon those inner walls of yours!

Dear, I cannot escape now, my heart *will* not come back to me; and since it is too late I will not complain. But for a little while I must tell you these things and pray for your kind comfort,

till I shall have become accustomed to your attic moods and exaltations.

Do you recall the woman I told you of last summer, whose sorrow-smitten face in the church terrified me so? Grief became credible to me as I gazed at her. And could it have been, do you think, a message foretold to me of this magic future, full of intangible fears, wherein I am to live with you?

## LETTER XXXI

(Philip to Jessica)

Love is a mystic worker of miracles, O my sweet visionary! for on that very day when you dreamed yourself away to me I beheld you suddenly standing before me, so life-like and seeming so wistfully beautiful that I reached out my hand to touch you—but grasped only the impalpable air. All day and late into the night I had been reading and reflecting, seeking in the ways of thought some word of comfort for the human heart, until at last my consciousness became confused. It often happens thus. So real is this search for some truth outside of me, that it seems as if my soul were a thing apart from me, a thing which left me to go alone on its dim and perilous way. I behold it as it were a shadow floating away from me out into that abyss of shadows which are the thoughts of many men long dead. And on this occasion the silence into which the Searcher went forth was vaster and more obscure than ever before, filled with unfathomable darkness as a clear night might look wherein no moon or stars appeared, and so lonely "that God himself scarce seemed to be there."

Then, as often when this mood comes upon me, I went out to walk under the hard flaring lights and amid the streaming crowds of Broadway, in order to bring back the sense of mortal illusion and unite myself once more to human existence. The people were pouring from the theatres, and I sought the densest throng. But still I could not awaken in myself the illusion of life. And then suddenly, without warning, there in the noisy brawl of

the street, I beheld you standing before me, looking into my face and smiling. You wore a burning Southern rose upon your breast and were more wondrously and delicately fair than the dream of poets. And there was a smile upon your lips as if to say: "Dear Philip, thou hast put away the pleasures and loveliness of this world as they had been a snaring web of illusion; yet I do but look upon thee, and forthwith thou art pierced with love and know that in this scorned desire of beauty dwells the great reality." I reached out my hand to touch the rose against your heart, but the vision was gone, and all about me was only the tumultuous mockery of the street.

Sweetheart, you have smitten me with remorse. Shall I take from you only happiness, and give in return only this spectral dread? Ah, you shall learn that I am very real, very earthly, capable of love and tenderness and daily duties and quiet human sympathies! I told you of the dualism into which my life, into which, indeed, every man's life, is cast; why will you persist in clinging to that part which is cold and inhuman instead of seizing upon that which is warm and very near by? I would not take you with me into those bleak ways where always there is fear lest our personality be swallowed up in the dark impersonal

abyss. I would love you as a man loves a woman and cleaves to her. Nay, more; I perceive dimly in that love a strange reconciliation wherein the dual forces of my nature shall be made one, wherein truth and beauty shall blend together in a kiss, and there shall be no more seeking in obscurity, but only peace.

When the vision faded from me on Broadway, I turned back to my home, and there, before the dawn came, tried to write out in words one thought of the many that thronged upon me. I have almost forgotten the art of making rhymes if ever I knew it.

## A RECONCILIATION

All beauteous things the world's allurements know:  
Starred Venus, when she droops on Tyrian couch  
While Evening draws her dusky curtains close,  
Or pearled from morning bath she seems to crouch;

In bleak November one strayed violet;  
The rather spring-beauty scattered wide like snow;  
The opal in a cirque of diamonds set;  
Rare silken gowns that rustle as they flow;

The dumb thrush brooding in her lilac hedge;  
The wild hawk towering in his proudest flight;  
A silver fountain splashed o'er mossy ledge;  
The sunrise flaming on an Alpine height;—

All these I've seen, yet never learned, till now  
In thy sweet laughter, to accord my vow  
Austere of truth with beauty's charmed delight.



# The Social History of England According to "Punch"

By LIONEL STRACHEY

## I

### CHARACTERISTICS

IN England a thing established is simultaneously an idol and a joke. The curate, the constable, the peer, the volunteer, representers of sacrosanct institutions, are ridiculed as much as the institutions they stand for are revered. Witness those immensely popular pieces "Trial by Jury," "Iolanthe," "The Private Secretary." Witness, too, that perennial mirror of

what is absurd in the nation's life and thought, that public jester jesting at the public expense (of threepence per number), that hook-nosed, enthroned *Punch*. Yes, *Punch* itself (almost "Himself") is one of the national fetishes. The Briton, though perpetually the aim of *Punch's* irony, swears by his castigator's wit. From an innate sense of duty, John follows the habit by which his forefather read *Punch* very gravely and then laughed very loudly. John was born with the instinct that whatever purports to be a joke in *Punch*

## MANNERS AND CUSTOMS OF THE ENGLISH IN 1849



A DRAWYNGE ROOM DAY.      SANTI JAMES' 103. STREETE.





is one. But alas! there be ungodly nations, whose bellies are full of pomp and sawdust, that hiss in their teeth: "There are no jokes in *Punch*!"

Both the British and the ungodly are wrong. For this, like all journals styled comic, embodies a mixture of sadness and fun. It seems impossible to find a motive for hilarity here:

The scene is a ballroom, with a young man pulling a long face the central figure. He is surrounded by other lugubrious persons. Under the picture runs the explanation: "Poor Spriggles (who is an energetic dancer) has met with a bad mishap. In fact he has burst his braces. (General commiseration misapplied and unavailing.)"

Nor can such wilful explanation of the joke of a joke produce any emotions but those of distress:

A cartoon by Leech shows England's famous Quaker statesman attempting to enlist the Duke of Wellington in the Peace Society. The cartoon is appropriately named "A BRIGHT IDEA!" But in the "Notes" preceding the volume we find this: "A Bright Idea — John Bright, M.P. Page 197."

Again, the Lord in His mercy allows much violence to be done on earth, but nowhere in the catechism of the Church of England is the cruelty condoned of hammering a joke out flat:

A drawing by Du Maurier exhibits a

giraffe with its neck tied in a large, loose knot, so as to have the appearance of a muffler. Underneath stands the description: "Wonderful instinct of the giraffe, by which it escapes diphtheria during the winter. (N. B.—A *Positive Fact*.)"

Worse still than these faults discrediting *Punch* is a faculty for making itself ridiculous when in earnest. For *Punch*, being a versatile journal,—and as such a commentator on the humblest and the highest concerns of the British Empire, from 'Arry throwing sticks at Aunt Sally on 'Ampstead 'Eath to a debate in Parliament,—sometimes lays aside the jingling cap and bells and puts on the red cloak of wrath. This especially at critical periods, as when the nation is menaced with war, or when the Established Church is attacked. Thus, *Punch* made a real and proper fool of itself by a virulent (and silly) assault upon "popery" anent the famous Ecclesiastical Titles Bill and by the contemptuous (and inept) scorn that it showered upon England's tremendous foe in the Crimean days. But of these events more hereafter. Suffice it at the present to say that *Punch* then shouted with *vox populi*, which in contentions religious or patriotic—whether among the Britons or the ungodly—is generally composed of bigotry and wind, 'arf an' 'arf.

Meanwhile let it be acknowledged by those whose bellies are full of pomp and sawdust that their own comic



INGENIOUSLY PUT!

"Now Master Wellington is going to be a good boy, and, which lady, while I go and shoot some, Sir, says, Mr. Brighter up to run along with Master Wellington."

papers (some of which steal from *Punch*) contain many jokes comprehensible to none but themselves. What meaning have the perils of the baseball umpire to a Pole, the flirtations of the summer girl to a Turk, the Dakota divorce to a Spaniard, the New Jersey mosquito to a Swede, the nigger in the melon patch to a Dutchman? If any one in the world is endowed with a perspicuous sense of humour it is the Parisian, but

established institution. Besides, it is a history, a sort of jocular Hansard of John Bull's daily existence.

Opening a volume of *Punch* half a century old, we find ourselves in an atmosphere of crinolines and Palmerstonian politics. But we also observe that, far from restricting itself to satirising the fleeting fashions of the hour, this merry-making journal also gives sharp attention to the permanent pe-



"BLOOD'S NOT EVERYTHING."

*The Gentleman riding.* "THAT'S A VERY FIRST-RATE POST OF YOURS, MY FRIEND—BROUGHT YOU UP THE HILL BEAUTIFULLY!"  
*The Gentleman driving.* "AH, YOU'RE RIGHT THERE, MASTER. WHY, HE'AD A GREAT GRANDFATHER AS WON THE DARTS, THAT LITTLE 'OBER HAD! BUT THERE NOW, WHAT'S THE USE O' AVING GOOD BLOOD IN THE VEINS, WHEN YOU 'AS TO WORK FOR THE LADIN'!"

how shall even he find delight in an ugly, vulgar, chromographic cartoon showing a lot of unknown unpronounceables squabbling over obscure ephemeralities at a place called Albany? All such affairs have a significance that is but local. *Punch*, in its way, is local too, and therefore must often seem dull to the foreigner. But as, with the British nation, insularity expresses individuality, so *Punch*, by its steadfastly systematic portrayal of the local, the national life, becomes a paper of strong identity.

*Punch*, like the nation, is independent, conservative, enduring; 't is an

culiarities of the English. Thus the views of the proletariat upon the dress and doings of its "betters" are frequently exemplified in terse, aphoristic, vernacular prose:

Two rubicund, clay-pipe-smoking, irreverent sons of toil, genus navvy, species Cockney, are watching a group of sylph-zoned officers outside Buckingham Palace, on Drawing-room Day. With a jerk of his pipe-stem towards the slimmest "horficer," one of the navvies remarks: "I say, Jim, twice round that cove's vaist, vunce round a hearvig."

Again:



Between two big, burly ex-sons of toil,—now sons of rest,—tattered, torn, and perhaps half tipsy with gin, passes the following duologue what time a dapper little "City" clerk of five-foot three, whom a whiff of wind could blow away, goes by in ten-shilling top-hat, thirty-shilling frockcoat, jauntily dandling a tight-rolled, six-and-six-penny umbrella, and ostentatiously puffing a twopenny cigar: "I say, Bill—I wonder what 'e calls hisself?"

principles to the unexisting Missis 'Arris in Tennysonian tropes:

Down in the servants' 'all they knows 'ow things is progressin'

Wich I understand *our* guvnor's goin' to give them Whigs a dressin'.

Now I 've halways made it a dooty, as true as my name's *Sairey*,

What the fam'ly does in the drorin-room to hupold it in the airey.

But let no one imagine that the loy-



THE EAST CHALKSHIRE ARTILLERY VOLUNTEERS AT GUN PRACTICE.

No. 3 (Menacingly to his Officer, who is finding fault with the aim). "YE MUNNA TOOGH Y' GUN, MON; A 'VE GOT A BET ON 'T!"

"Blowed if I know, but I calls 'im a bloated haristocrat!"

The London cabman is never baffled. He will, according to *Punch*, practise the high and sacred function of judicial arbitrament when his cab is the last at the suburban railway station, and when two female clients in distress—the British female is always in distress—each insists upon her right to the vehicle with true British tenacity and redness of countenance: "My advice, lydies," proffers Jehu Solon Justinian Lycurgus Cabby, "is for you to tors hup."

Profound decisions likewise come from "below stairs." Our old friend Mrs. Gamp pours forth her political

alty of English servants to their masters precluded—or precludes—a dignified assertion of their own rights.

*Punch* demonstrates the reverse:

*Parlour Maid*: "If you please, cook, Missus wants to speak to you about to-morrow's dinner."

*Cook* (deep in the last Penny Illustrated): "Oh! 'ang 'er! Not at 'ome, tell 'er!"

Or another case:

*Mistress*: "Cook, this is the third time you have sent up the joint raw this week, and your master is much displeased! I must really entreat of you, in the future, to—to—"

*Cook*: "Ah, I see! You been waxed in the parlour, an' so you comes an' wents it on me in the kitchen!"

Quite different was—and is—the demeanour of the lower-middle class to the upper-middle class. Says *Tradesman*, behind the counter, to *Freshman*, in front of it:

"Oh, pray, Sir, don't think of paying! We shall be happy to give you either three or four years' credit."

Fifty years ago, in England, to have no debts was plebeian, no inherited revenue ungentelemanly, no occupation

resort of the nincompoop unblest with a fortune or influence and unable to gain a "respectable" place was the stage. This remarkable view of art, as being the portion of human activity requiring the least talent, partially prevails with the English aristocracy to-day. Besides, is not *descent* from a murdering, burning, pillaging, raping Norman soldier more *noble* than *work* at fiddling, daubing, carving, or acting? But in England, and all through canting



VALENTINE'S DAY.

admirable, no titled relations deplorable, no contempt for commerce impossible. A gentleman could serve the Government as a military or naval officer, or even in some peaceful manner, that demanded no committal of manslaughter upon fellow Christians. The diplomatic and civil services were not without the pale of gentility. The church and the bar were also included among the respectable vocations. But it was not permitted to be a doctor of medicine. No prejudice existed, among the class from which came all but the rank and file of the two killing professions, against saving life. The exclusion of physicians from the politest society was simply a canon of England's Code Snoboleon. The last

Anglosaxondom, aristocratic, democratic, plutocratic, success glorifies any pursuit, from acting in plays to stealing them, from making laws to breaking them. The farther West you go in Anglosaxondom, the fewer questions asked about your ancestors, and the surer respect to you for a really rascally past of your own.

Half a century back snobbery was at such a pitch in the British Isles as to evoke the following from *Punch*:

A little boy, at a children's party, bows to a little girl, saying: "May I have the pleasure of dancing with you, Miss Alice?" To which she replies: "No, thanks. I never dance with younger sons."

Under the heading "A Delicate



SKETCH TAKEN AT THE LEVEE.

"I say, Jim, twice round that Cove's Vain, twice round a Harvill."

Creature," the national jester and critic takes a fling at the gilded youth of the period:

*Youthful Swell*: "Now, Charley, you're just in time for breakfast. Have a cup of coffee?"

*Languid Swell (probably in a Government office)*: "Thanks! No! I assure yah, my dear fellah! If I was to take a cup of coffee in the morning, it would keep me awake all day!"

In the same volume, bearing the date "January to June, 1855," is given a definition of the term "aristocrat" which shows that *Punch*, though a jester, is not always a fool:

An aristocrat is a person who behaves as such, and on whose character, as such, there is no stigma. The only stigma on the aristocratic character is trade, or a servile occupation, or near relationship to a tradesman or working man. Crime, or affinity to a criminal, is none; when one of the old French *noblesse* picked a pocket, he did not therefore cease to be an aristocrat; neither would a British lord whose father should be hanged. Aristocracy, then, essentially consists in behaviour: what is the behaviour which constitutes the aristocrat? It is not doing good: any snob may feed the hungry, clothe the naked, visit the sick; perform every duty towards his neighbour but that of deporting himself, and speaking, with propriety. The spirit of aristocracy is a sense of superiority to the industrious classes expressed in the conduct and bearing. The aristocratic body consists of persons who sympathise with and encourage one another in this feeling and deportment. They regard the bulk of the nation

with contempt as a race of shopkeepers; and the bulk of the nation accepts the contempt, and repays it by adulation.

In the days of "Palmington" children were brought up with more severity than kindness. The British father was on the way from Squire Western to humanity. Tradition still sanctified the rod and brimstone and treacle as the sovereign remedies for moral or physical frailty in the young. The British parent, strong though his sense of justice may have been in affairs, at home became a peevish tyrant if crossed in the slightest whim. What more convenient than to let out his spleen upon his children? Were they not his property, to maltreat as he chose? When in a normal state of temper he considered his offspring a nuisance, interfering with his peace and pleasures. Indulging himself without restraint (Britons never, never, never shall be slaves!) in nuptial dalliance, he resented its results. Nevertheless, he was an enemy to Malthus and the Pope. So he begot children unremittingly, kept them out of his sight persistently, thrashed them frequently, and sent them to the Established Church regularly.



THE ANIMATED EGG.

"Oh, Ma! ain't this a WHACKING SNOWBALL! AND COOSEN CHARLEY IS INSIDE!"

*Punch* on one occasion took up the cudgel—on the other side—in its rebuke to the *Saturday Review* for jeering at an exceptional parent, who complained because his two sons, aged eighteen and nineteen, had been birched at Uppingham school for a small offence. At another time an imaginary letter was printed in *Punch* purporting to come from a parent annoyed at John Leech's pictures—published in that paper—which celebrated juvenile Christmas festivities.

Affected they were, however, some of those children. Three years after publication of the above letter, the very same Mr. Leech did a drawing to accompany a quip called "The New School":

Uncle (who is rather proud of his cellar): "Now George, my boy, there's a glass of champagne for you. Don't get such stuff at school, eh? eh? eh?"

George: "H'm, awfully sweet! Very good for ladies—but I've arrived at a time of life when I confess I like my wine dry!" (*Sensation.*)

And note the "*Sensation*"—*Punch* mortally determined that the reader shall get one.

The SMALL-boy makes frequent appearance in these comic pages. Here he is:

Old Gent: "Do you know what a lie is, Sir?"

Little Boy: "Oh, don't I, jest! I tells lots of 'em!"

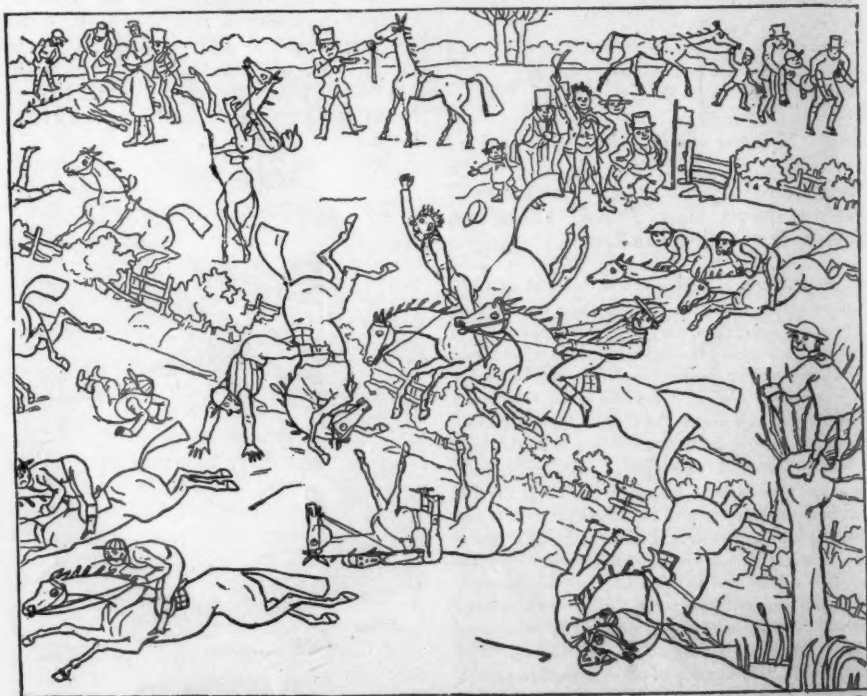
Here he is again:

Clara: "What does Tommy think? Why, Tommy has just got a new little brother!"

Tommy: "Have I, though? How jolly—there'll be somebody now to wear my old clothes!"

The military, too, did as much to amuse then as it has afforded diversion since.

### MANNERS AND CUSTOMS OF THE ENGLISH IN 1849.



THE NATIONAL SPORTS OF STEEPLE-CHASING.



# The Sardou-Moreau "Dante"

## Some Historico-Literary Aspects

By WALTER LITTLEFIELD

A CERTAIN sceptic of history once declared that if Cleopatra's nose had been shorter the face of the world would have been altered. It requires no sceptic of histrionic affinities to perceive that if the profile of Sir Henry Irving bore less resemblance to the traditional and familiar effigies of Signor Alighieri we should have no play from the pens of MM. Sardou and Moreau bearing the title "Dante." Which dramatist deserves the most honor for the conception and the carrying out of this remarkable drama one cannot learn from the programme. The scenes, incidents, and dialogue are all equally uncommunicative on this point. Whoever it was dug into great depths in Dante lore and profoundly delved into the history of Florence at the dawn of the *trecento*, the manners and customs of her people—and emerged overwhelmed with erudition and stimulated with the spirit of original creation, tempered and modified by the genius of adaptation. The play was then written, and the translator did his best. Of the gifted stage manager and versatile, venerable actor who interprets the endeavors of playwright and translator, it is unnecessary to speak. With that profile he could not fail.

The life of Dante Alighieri to be found in the writings of Boccaccio and Lionardo Bruni and in those philosophical, moralistic, and symbolistic auto-commentaries, "La Vita Nuova" and "La Divina Commedia," seems to be teeming with dramatic and scenic possibilities—for the profile in question. Preceding playwrights—Vincenzo Pierracci, Antonio Morrocchesi, Carlo Cosenza, and a score of other well-meaning but conservative Italians—who have had the temerity to put the great Florentine on the stage have met with uncompromising failure. But they had not that living physiognomy to kindle

their imagination and make them forget the entire sacredness of their subject.

So far in his playwriting career, M. Sardou has employed two methods in writing his historico-romantic melodramas. He selects either an historical character and invents adventures for it, or an historical episode and presents it with fictitious characters. In both cases he crams the dialogue and the scenes full of contemporaneous, or what are popularly supposed to be contemporaneous, incidents, conversations, costumes, and architecture. Nothing in the whole range of the ologies which can in any way be utilized by his hero or theme escapes him. The wealth of these things dug up for the play called "Dante" is so varied and vast that, were it not for the title of the piece and the chief actor's profile, it would be difficult to discover the ulterior motive which had inspired the gathering together of so much interesting material.

It is most unsatisfactory to speculate on what MM. Sardou and Moreau might have done. The love episode in "La Vita Nuova" might have been placed upon the stage with much poetic charm, although the mighty figure of Dante could hardly have been even remotely suggested in the meditations of the love-sick youth; the political Dante offers another theme; Dante in exile another; while the poet's visions of Hell, Purgatory, and Heaven present a series of wonderful pictures which could be shown forth by modern stage mechanism with tremendous spectacular splendor. On the other hand, a patient attempt to get at the real Dante through a conscientious study of his life and works, might, in the hands of a playwright of genius, have resulted in a *dramatis persona*, who, although placed in an entirely imaginative environment, would have been a gratifying illusion even to Danteists.



But MM. Sardou and Moreau did none of these things. It was unnecessary. In the midst of their Dante researches they came upon a hitherto ignored or unsuspected episode in the life of the Florentine, beside which the Beatrice affair becomes dull and uninteresting. It concerned the illicit love of the poet for Pia de' Tolomei, and the presence of their illegitimate daughter Gemma. No dramatist worthy of the name could have ignored such splendid possibilities. MM. Sardou and Moreau did not. They took the episode, fashioned it into a scenario, and then began to pile on local color and legendary and historical digressions.

Much of the color and many of the digressions hardly appeal to the Danteist at all, but in the eyes of the biographers of Beatrice's doubly successful rival nothing that happened within measurably large cycles of time and space surrounding the Florence of 1300 was deemed too poor or insignificant. As the accumulation has been found to bewilder the spectator somewhat and divert his attention from the main theme, it may not be considered overpresumptuous to point out a few patches of color, a few legendary or historical incidents, which might have been omitted to the satisfaction of Danteists and the gratitude of the sensitive theatre-goer.

Although the historical period of the play is as elusive as the time occupied by its action, certain internal evidence seems to show that the authors had in mind an era beginning about 1299. In those days the gentle people of Pisa and Florence, still under the influence of Venetian modes, wore a modified Byzantine costume, and not the dress called renaissance so familiar to-day in comic opera. And yet in this latter fashion M. Sardou dresses his people. Even Sir Henry himself takes his clothes from his prototype in Raphael's "Parnassus" of the sixteenth century. Of course, something may be said in palliation, for tights, trunks, tight lacing, and small eighteenth-century court swords have always been effective on the stage. Less excuse, however,

is to be found for transporting the castle of the Gualandi, from the Piazza dei Cavaliere, in Pisa, to the bank of the Arno, in order that Archbishop Riggieri can throw the keys of the tower, where Ugolino and his offspring are starving, into the river before the audience. The tragedy also took place just ten years before Sardou places it. A still greater liberty of time is taken with the Francesca da Rimini episode, the tragical climax of which took place in 1285 or '9 at Verrucchio. M. Sardou transports the Malatesta Palace to Florence, plants it down opposite the Casa San Miniato, and moves the double murder possibly ten or eighteen years onward. His manipulation of Bernardino da Polenta, Francesca's brother, and of the painter Giotto, and the presence of Elena di Svezia and a certain Corso, and a Grand Inquisitor over two centuries before his time, are equally annoying to the historian and Danteist. But these and many other anachronisms might readily be forgiven, as similar ones have been in Shakespeare, if only they did not constantly intrude upon the main theme of the play, and if this same main theme had the justification claimed for it.

Before attempting to account for this most extraordinary imposition—for it is nothing less—it may be well to state a single illuminating historical fact: Dante had never met Pia de' Tolomei until she introduces herself to him in Purgatory eleven years after her death, for he wrote that portion of "Il Purgatorio" while staying with Giotto at Padova in 1306. The fact that Sardou has her clothed, although possibly not quite in her right mind, at Pisa, four years after her death, would of itself be unimportant in comparison with other painful intrusions, were it not for the rôle which the distinguished French playwright forces her to play.

The relationship established by M. Sardou, or M. Moreau, or both, between Dante and Pia de' Tolomei and their supposed daughter Gemma does not only startle Danteists and fill with resentment intelligent Italians, but it has inflicted humiliation on a certain



Drawn from life for THE CRITIC by Kate Rogers Nowell

SIR HENRY IRVING AS DANTE

gentle old lady of Florence, who, proud as a descendant of the Tolomei, laments as something near and vivid the tragedy which took place on the Maremma marshes. There, according to the varying chronicles, Pia's jealous husband murdered his innocent wife by causing her to be thrown from a window of his villa, or kept her confined there until the *mal aria* of the place had performed its deadly work.

But did Sardou establish this relationship through sheer ignorance of its absurdity, through dramatic inspiration, or because he thought that he was staging facts? All three suggestions have equal force in his explanation that he had striven to portray a "symbolic Dante." The fiction does no credit to his dramatic sense. This certainly needs rehabilitation. For this reason, and at the same time to show that his profanation of a sacred subject was quite innocently done, I feel disposed to venture an explanation. M. Sardou actually believed that he was putting history on the stage when he made Dante the central figure in a *ménage à trois*—that domestic complication so dear to a French playwright's heart.

We all remember M. Sardou's famous countryman and colleague who translated the Fifth of Forth "le Premier du Quatrième." Evidently some sorry fate caused the chief author of "Dante" to make his acquaintance with the poet's past through a "Divine Comédie" containing a similar absurdity. M. Alexandre Brizeux was apparently the Mentor who played him false. This gentleman published a "literal translation in French prose" of "La Divina Commedia," in Paris in 1842. At the end of Canto V. of "Le Purgatoire," as presented by M. Brizeux, we have the following passage:

Ah! quand il sera de retour dans l'autre monde, et reposé de la longue route, —dit un troisième esprit au second, —ressouviens-tu de moi qui suis la Pia: Sienne m'a faite, la Maremma m'a défaite; il le sait bien celui-là qui, peu avant mes noces, m'avait liée à lui par Gemma.

There you have it—the whole of the miserable scandal! "When he shall go

back to the other world, and rest after his long journey," said a third shade to the second, "may he recall me, who am Pia. Siena made me, Maremma unmade me; that man (Dante) knows it full well who, a little while before my marriage, had bound me to him by Gemma."

Could anything be more simple and convincing? Evidently M. Sardou looked no farther; whatever attraction the Beatrice affair possessed for him was at once forgotten in the ecstatic rapture of the possibilities presented by a typically Gallic Dante. But how poor and inadequate a thing seems the imagination, when we try to picture the scorn with which the shade of Dante must confront the shade of M. Brizeux in the nether world for such monstrous libel! For the poet had poor Pia address him—not the second shade—thus at the second cliff in Purgatory:

"Pray, when thou shalt return to the world, and art rested from thy long journey," followed the third shade after the second, "remember me, who am Pia: Siena made me, Maremma unmade me. 'Tis known to him yonder who, ere he wed me, had betrothed me with his gem."

Or, in Dante's own Tuscan:

"Deh, quando tu sarai tornato al mondo,  
E riposato della lunga via,"  
Seguì il terzo spirito al secondo,  
"Ricorditi di me, che son la Pia:  
Siena mi fe' disfecemi Maremma:  
Sàlsi colui che inannellata, pria  
Disposata, m'avea con la sua gemma."

M. Brizeux's construing the third person instead of the second probably arose through his modern rendering of *al secondo*. This error once passed and *colui* quite properly enough indicates Dante, when, in reality, this demonstrative pronoun refers to Pia's husband, Nello. And, to crown all, the word "gemma" is preserved as it is and receives the dignity of the proper noun, "Gemma"—which, by the way, was the name of Dante's most lawful spouse, Gemma dei Donati.

After this, who shall blame modern Tuscans for saying of the French translators of the Florentine, "Traduttore traditore"?

It is true, perhaps, that the Sardou-

Moreau piece, if known by some other name, would be less offensive—provided, of course, generous excisions be made for the benefit of the Broadway theatre-goer. There is also Sardou's idea of the "symbolic Dante" to be considered and the dialogue *per se*, and the work of the translator. This is not the place for discussing Sir Henry Irving's acting or his ability as a stage manager.

The "symbolic Dante" is hardly satisfying. He only appears at the end of the prologue. To be sure, in the few moments that he stalks the stage, he declaims vociferously and not without a certain eloquence and poetic imagery—thanks, possibly, to Mr. Laurence Irving. But his turn is brief. He hurls down a crozier, is promptly excommunicated by the Archbishop, and then curses the town in words evidently inspired by Count Ugolino's imprecation in Canto XIII. of the "Inferno":

Thou hast hurled thine excommunication, priest!  
'T is well! Now do I lay my curse upon thy city,  
twin with thee in atrocity. Pisa, I see thee in the  
days to come, crumbling beneath the outstretched  
hand of God; Arno shall rise to wash away thy  
walls; the mighty seas shall draw back from thy  
coasts, leaving a waste of fever-breeding sand,  
wherefrom pale pestilence shall rise to slay what  
has escaped thy conquering foeman's swords: until  
this now fair city is become a noisome horror to all  
things that live.

It will be seen that Mr. Irving writes with considerable force and finish; but both he and M. Sardou appear to better advantage in the dialogue of the first act, where Dante, in the disguise of a monk, converses with his daughter, beloved of Bernardino, Francesca's brother:

*Gemma.* Do you know Bernardino?

*Dante.* I? Bernardino? Yes—at Pisa once—I proved his valor.

*Gemma.* 'T was there that he defended the great Dante.

*Dante.* Dante is not, then, quite a stranger to you?

*Gemma.* In good truth, no! My father Ettore taught me to venerate him.

*Dante.* The noble Ettore was in truth my

friend—Dante's, I mean, and mine. I saw you at his house in days long passed.

*Gemma.* At my father's?

*Dante.* At Siena. You were hardly seven! You were fair as spring, and greatly like your mother.

*Gemma.* You knew my mother?

*Dante.* Ay.

*Gemma.* I never did. She died when I was born. Was she as like my aunt as people say?

*Casella.* My Lady Pia.

*Dante.* Your aunt? Oh, yes indeed, a wondrous likeness.

*Gemma.* Some way I feel she must be. Often I look at her with all my soul, until it seems to me she is my mother.

*Dante.* She is—in depth of love.

*Gemma.* So when we are quite alone, I often call her mother.

*Dante.* It was from her I came to visit you, those many years ago.

*Gemma.* How hard I try, I do not well recall you. Were you a monk then?

*Dante.* No.

*Gemma.* Ah, see you now!

*Dante.* I brought a gift—a doll.

*Gemma.* All dressed in taffeta. . . . Ay, I recall the doll!

*Dante.* You hugged it and sped with it to your nurse.

*Gemma.* Sandra, my nurse.

I should like to cite the text of the closing scene, where Dante, majestic and serene, and loaded with prophecies from the nether world, foretells the death of the Cardinal Legate de Colonna, who, evidently out of regard for the feelings of sensitive Catholics, is substituted for Pope Clement V., and rescues Gemma and her beloved from a properly cruel but anachronistic Inquisition—but space does not permit. All the same, it makes good reading—teems with suspense and an artful play of the supernatural.

It only remains to be said, by way of extenuation, that this play "Dante," if sufficiently eked out with descriptive matter, and published in book-form, and advertised as *the* great Italian historical romance, would instantly take the fore-place among the "big-selling novels" of the day—at least, in America. It is a crying shame that so much popular literary material should remain inaccessible to all but well-to-do admirers of Sir Henry Irving's acting.



## American Painters of the Sea\*

By CHARLES H. CAFFIN

PAINTERS, like ourselves, are divided between love of the sea for its own sake and interest in the life which clings to it. While some concern themselves particularly with the larger phenomena of the ocean, others prefer the intimate associations, the fisher folk and vessels. A few will study both by turns, more

charm and fluency of method. Then he made a well-deserved success with his oil-painting, "Prisoners from the Front," and followed this up with studies of country life, especially of negroes, in the South. So far his work displayed nothing of strong conviction or of bigness of feeling, with the sole



Courtesy of

THE MAINE COAST  
By Winslow Homer

George A. Hearn, Esq.

will abide by one or other of the two motives, while some appear to have passed through the stage of intimacy and finally devoted themselves to the abstract study of the ocean itself.

Of these last the most notable among American painters is Winslow Homer. During the Civil War he was with the Army of the Potomac, supplying drawings for *Harper's Weekly*, which abounded in vigorous characterization and local color, though deficient in

exception of the oil picture; and what he had to say in this case he was well-advised to forbear repeating. It represented the net result of the impression made upon his strong and independent imagination by the great events of his experiences. He needed to be kindled again to a big enthusiasm before he could again display his strength. He found at length the stimulus to his imagination on the coast of Maine. The ocean claimed him; and for many years he has lived the life of a recluse upon a

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THE LOOK-OUT. "ALL 'S WELL!"

By Winslow Homer

spit of rocks that jut out beyond Scarborough and meet the full force of the Atlantic combers.

But it was not immediately that the ocean itself possessed him. A student

of character with a strong inclination towards the human interest in a subject, he was first attracted by the stout-hearted, sturdy folk of the coast, the fishermen and their wives and sweet-

hearts, painting subjects such as "The Life-Line," "Eight Bells," "Danger," "All's Well!" "Under-Tow," "Watching the Tempest," and "Perils of the Sea." All of these canvases are highly dramatic, yet very spontaneous and unsensational; of heroic simplicity, but of intense import. In their recognition of the rude heroism of the seafaring life, its unaffected, indeed unconscious, brave endurance and its prompt facing of duty and peril, I doubt if any painter has equalled him. He has indeed caught that grand, simple note of character which those of us who have mingled on terms of intimacy with the coast-dwellers know so well and honor so thoroughly; a large-limbed, sound-hearted, rugged grandeur beside which so much in our more artificial, pampered lives seems unutterably trivial. This quality is of a fundamental kind and rudimentary, and it is just this quality which characterizes the actual painting of these pictures.

They have little technical *finesse* or subtle handling of textures and values; their merit is rather in a negation of these features; it is by the shock of their rude force that they reach home to us.

This point is worth attention, because it is by similar methods that Homer impresses us in those pictures which deal only with the phenomenon of the ocean. For by degrees he passes from a primary interest in human characterization to an absorption, almost complete, in the grandeur of the ocean for its own sake. These are the works in which he has reached his grandest force of utterance. And here again the force is rude, elementary, fundamental. It is not the charm of ocean that he paints; nor, for all that he is a great colorist, the coquetry or splendor of its color; when he essays the latter it is apt to be spectacular and garish, while the former he has never attempted. The mood in which he excels is morose, if



Courtesy of

THE WEST WIND  
By Winslow Homer

Samuel Untermyer, Esq.



OLD VANDERBILT DOCK—STATEN ISLAND

By Frederick W. Kost

one may call it so; threatening, lowering, savage; a tumult of grey (but therein what beauty of tone!), a crash of white foam and seething of white spume, and the cruel desolation of brown, slaty rocks. His vision does not look toward far horizons; the passion of the subject is hemmed around by sullenness; its violence concentrated upon some focal point, immediately

near. Yet, contracted though it is in scope, the impression of such masterpieces as "Maine Coast" and "Eastern Point" is one of extraordinary breadth.

The reason seems to be twofold. In the first place, the conception of the subject, the realization, that is to say, of the elemental qualities of force and movement, is so strong; and, in the second place, the essentials seized

upon are rendered with an abruptness of force at once so peremptory and resistless. Brutal, almost, it is in some of his pictures; as if daring one to gainsay the power of the general suggestion, though one may be unable to accept the detail. I have particularly in mind a burst of spray in one of his pictures from which the suggestion of liquidity and penetrableness is wanting; yet one must be dull indeed not to recognize the general truth of the interpretation.

Homer's genius, like his life, is a solitary one. No painter of any time or country has represented the sea so heroically, with so realistic a rendering of the fundamental, crude aspects of it. No painter in this country has so aggressive an individuality, founded upon and justified by such superiority of individual force. With the sole possible exception of Homer Martin, he is the only painter who has struck out a clear, clanging note, distinctively American.

In his art, as in his life, he dwells alone; and in passing on to a considera-

tion of other American painters of the sea one must close this chapter and commence another one. The rest are men of less individual force; with most of them it is possible to locate the source from which they have adapted their respective methods, while their conceptions of their subject are cast in less heroic moulds. One and all, they are colored by temperament, whereas Homer's is born of instinct and conviction.

But one of the interests in the study of art is to note the variety of its manifestations, corresponding to the variability of nature and to that of our own moods of receptivity. And I wonder if it is not true, that of all nature's manifestations the sea responds most readily to every rise and fall of the tide of human sympathy. I am just returned from a five months' sojourn on its margin, and it is fresh in my consciousness that there is not a phase in the gamut of one's longings and emotions, sad and joyous, which the sea in its manifestations of color, light,



AN OCEAN TRAMP  
By Henry B. Snell



OFF THE GRAND BANKS  
By Edward H. Potthast



and movement does not reflect. So, too, in the various points of view with which the painters of the sea approach the study of their subject one may find continual stimulus to personal interest and sympathy.

Of all our painters of the sea Alex-

tenuated tone of the same blue which pervades the mass of water. It is a refinement of realism, such as one does not look for in Homer's work; a subtlety of detail, which, however, has a wonderful influence upon the whole impression. And the latter is extremely



BEACHED

By William Ritschel

ander Harrison is, if I may be allowed the expression, the most scholarly. His large picture, "The Wave," at once his finest and most characteristic marine, hangs in the Pennsylvania Academy, very appropriately, since the artist is a native of Philadelphia, born there in 1853, and the picture, moreover, is ripe with instruction to the student. It was painted in 1885, and is full of originality, representing one of the earliest adaptations to the study of water of those discoveries of the true coloring of nature and of the rendering of light and shadow, made by the *plein air* school of painters. Very notable, for example, is the hue of the foam and curdle, not white as older painters would have represented it, but an at-

beautiful, a most tenderly sensitive rendering of the loveliness of the ocean in one of its softer moods.

Similarly, Edward Simmons has frequently represented this sprightly, placid aspect of the sea, and with that frank virility of exquisiteness peculiarly his own. The same, with a freer and more jubilant note, has been achieved by Childe Hassam. He is the chief American, since Theodore Robinson's death, who has clung to the *pointilliste* method of painting adopted by Monet, and made this system of pointed strokes actually express his own particular way of seeing nature. Gladness of light, color, and movement is the distinguishing characteristic of the pictures of ocean and rock that he has painted



555 THE GOLDEN GALLEON  
By Ross Turner

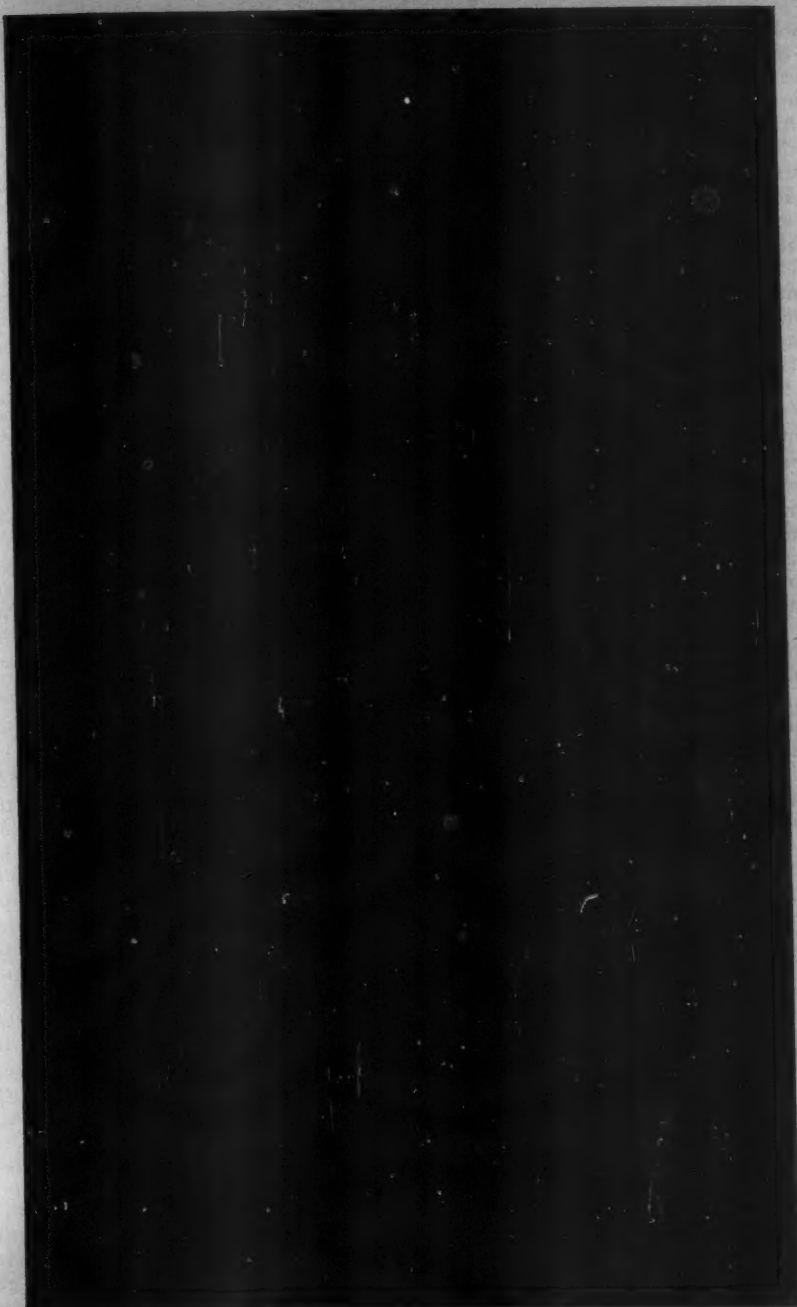
in the neighborhood of Gloucester. Their coloring is particularly pure; they abound with lighted atmosphere, and exhale a suggestion of fresh exhilaration such as we experience in presence of the sea itself. It has been shrewdly observed that the effects of atmosphere, which he represents so cleverly, are recollections of the atmosphere of France, seen through the medium of Monet. Certainly, his pictures not infrequently recall the feeling of Monet's; which, however, need not betray more than an unconscious influence; a predilection, derived from happy associations, for certain phases of light and atmosphere. But it is rash to attach any phase of nature's expression to any particular locality, for one is continually surprised by effects which recall those seen elsewhere. Thus, I have seen repeatedly on Long Island Sound conditions of lighted atmosphere, such as one usually associates in one's mind with the lagoons of Venice.

And this reminds me of several marines by Henry W. Ranger, drawn from the neighborhood, I believe, of Long Island, in which the phenomenon of warm haze, impregnated with colored light, has been rendered with exquisite precision. This painter, entirely self-taught, has travelled extensively and closely studied the methods of other painters, and their influence is discernible in many of his own works. But these belong rather to his early period of development; his later renderings of Connecticut landscape and his marines being not only very keen studies of local character, but reasonably independent of any other man's influence. Ranger, in fact, is now himself a master, with a style of his own unusually flexible and precise, and in no direction has he demonstrated its capability more strikingly than in that of marines, wherein he treats the most delicate and subtle effects with a firmness and certainty of method that is most admirable. Such versatility as his, however, is at the expense of depth of feeling, and in this respect his marines fall short of those of Frederick W. Kost.

This artist, indeed, stands nearest to Winslow Homer in the character of his work. Character and conviction assert themselves in all his marines; a stern frugality of detail is allied with reach and force of suggestion; breadth and sincerity of purpose underlie a very sensitive appreciation of delicate color harmonies. His most conspicuous work has been done upon the shore of Staten Island, yet it passes far beyond the merely local aspects. The sea, as he presents it, is part of the limitless track of the great waters, a troublous volume of grey-green-bluish water merging into a misty horizon; the fringe of shore in the foreground desolate and uninviting, an isolated figure gazing seaward, or engaged with horse and cart in some penurious toil; objects that loom very desolately against the immensity beyond. When one recalls one's own impressions of Staten Island, one realizes how psychological Kost's work is; how he makes the facts before him subservient to his own particular choice of mental vision. The latter is so direct and earnest, and enforced by similar qualities of technique, that his marines, although possibly at first sight unattractive, win upon our appreciation, until, having enlisted our sympathy, they end by giving us a pleasure that is very individual and complete. Their rude sincerity acts like a tonic, while the essential tenderness which underlies it woos its way to our affection; for in the crude uncouthness of their composition and the delicate tonality of the color scheme, they present the same mingling of rough exterior and inward sensitiveness which is so characteristic of the bluff, gentle natures of the seafaring folk themselves. Indeed one might imagine that Kost had reached his feeling for the sea through a comprehension of and sympathy with those who get their living from its waters. Whether this be true or not, the appeal of his marines is partly due to this human attitude of feeling and partly to his power of suggesting that the little view which he presents is but a fringe upon immensity.

We know, each of us, how the immensity of the ocean affects us, the

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557 Courtesy of  
BOGNOR-HOOTURNE  
By J. A. Whistler

desolation and the fascination which it by turns suggests; and it is in the degree with which an artist can play upon this feature that he stimulates our imagination. One who appeals to us particularly through this sense of mystery is Henry B. Snell.

He is by the strongest conviction of his nature a marine painter; the love of the sea is in his blood, and being himself of a gentle, dreamy temperament, he is attracted especially by the qualities of mystery; the mysteriousness of vaporous atmosphere and of spots of solitude along the shore, where the flight of the sea-bird alone disturbs the eternal communing of the waves upon the rocks. A very remarkable example of atmospheric effect is his "Twilight at Sea," in which a vessel looms like a grey phantom through the shimmer of haze that veils the blue of sea and sky. It represents an exquisite harmony of delicate tonality, vibrating with subdued color, establishing Snell as a colorist of more than ordinary sensibility; while the clarity and penetrableness of the veils of vapor reveal his mastery of atmospheric expression. In another example he has figured the isolation of a white lighthouse, diffusing its yellow glare amid the pale luminosity of moonlight, interpreting with equal felicity the physical phenomenon and the impression which it makes upon the imagination.

Both these pictures by Snell are water-colors, a medium in which he particularly excels, obtaining from it the extreme capacity of pictorial expression, yet without any loss of the purity and translucence of color which are the most distinctive characteristics of the medium. Another admirable exponent of water-color, though, like Snell, he works as frequently in oils, is William Ritschel. He, too, while keenly sensitive to the special qualities of the process, contrives to extract from it a great amount of body and fullness of effect, influenced in his methods by the modern masters of water-color in Holland. His work is very masculine, strong both in drawing and sentiment, as distinguished by sincerity as by enthusiasm. I mean that, while he

sees his subject pictorially, as every true painter must, and sets out to make a picture, he gives evidence of an antecedent study of and love for the ocean; and it is because he is first a student and a lover that the picture when it comes is so genuine and convincing. And this, again, is not a universal habit of cause and effect. A painter, for example, whose *métier* is usually landscape, will be attracted by some effect upon the sea and will paint a marine. It is the result of a sudden vivid impression, not of a long-established devotion, and one will be conscious of the fact in his picture. Perhaps we recognize it in the picture of a storm by George H. Bogert.

So, too, we may hesitate to assign a place to Edward H. Potthast among American painters of the sea, notwithstanding that he has painted several marines, since he has not yet revealed himself to be possessed with the passion of the ocean. At present he appears to be only pleasantly affected by it, to be discovering its pictorial possibilities, and rather with an eye for prettiness of color and atmosphere. In consequence his pictures fail to suggest the smack and braciness of the true salt feeling, and rather seem to reflect the agreeable sentimentality of the visiting landsman. In one example, however, "Off the Grand Banks," there is the flavor of brine, the flip of the wet wind, and much rude, simple force, qualities which mark it off from his other sea-pictures, and predicate that he has the stuff in him of which your genuine marine painter is made.

It is, for example, with the water beneath him and around him that Charles H. Woodbury prefers to paint, and most of his studies are made from the sea, looking toward the land. Thus it is in representing the swell of the waves that he excels, and in rendering the purity and subtlety of their color. A joyous sense of spaciousness pervades his pictures, and the exultation of movement; he paints these qualities not as fateful and tremendous, but as one who rejoices in them, and his marines impress one with a splendid invigoration. More than any other of our painters does he



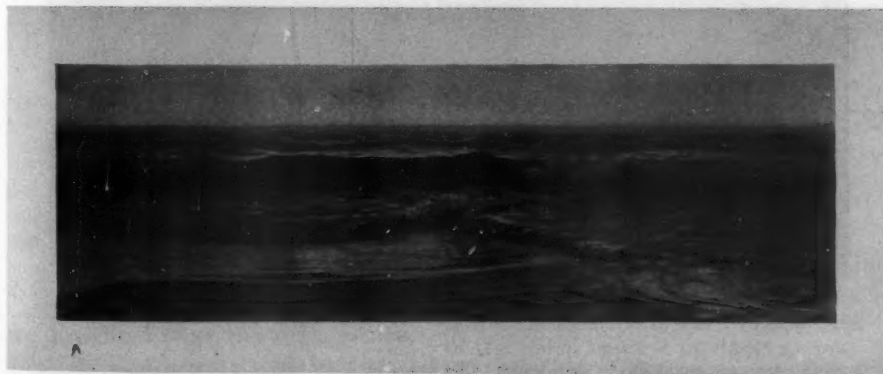
suggest the frank enthusiasm of one who enters into physical companionship with the ocean, free of temperamental or poetic motive. Somewhat the same sturdy and wholesome objectivity of point of view appears in the marines of F. K. M. Rehn, who has been a close student of manifold aspects of the ocean and is a technician of superior assurance. There is a fine sufficiency in all his pictures, the evidence of deliberate facility, the certainty of one who is master alike of his subject and his brush. William Gedney Bunce, a pupil of Clays, has rendered in very individual manner the beauties of water and sky around the Adriatic.

But my present concern is particularly with those who have painted the ocean along our own shores, and among these must be mentioned the names of M. F. H. de Haas, Arthur Quartley, and W. T. Richards, all of whom played a very important part in establishing a popular taste in this branch of painting. Of these the most artistic was Quartley, an Englishman by birth, whose pictures have a rare vein of poetic feeling. Richards, the only survivor of the trio who made their mark in the third quarter of the last century, is more prosaic, yet his work exhibits such thorough knowledge of his subject and technical proficiency that its popularity has been well deserved.

A few painters have made their study

of the sea a basic motive for the play of their imagination. Foremost among them is Albert Ryder, whose work, however, will be more appropriately considered later in connection with "Some Painters of the Ideal." George W. Maynard has pictured the sea as the element in which disport mermaids, creatures that float voluptuously amid the buoyant waves, slippery as the water itself. Ross Turner, on the other hand, clings to facts, but projects his imagination back into the past, when the Atlantic Ocean loomed as the pathway to dreams of avarice, and galleons, laden with gold, rode back from the golden West. Strangely has he caught the intoxicating splendor of the conception—the stately magnificence of the castled vessel, with its spreading wings; the glory of the ocean pathway, as it might have presented itself to the old-time imagination. Turner's work, indeed, represents a very unusual measure of creative force.

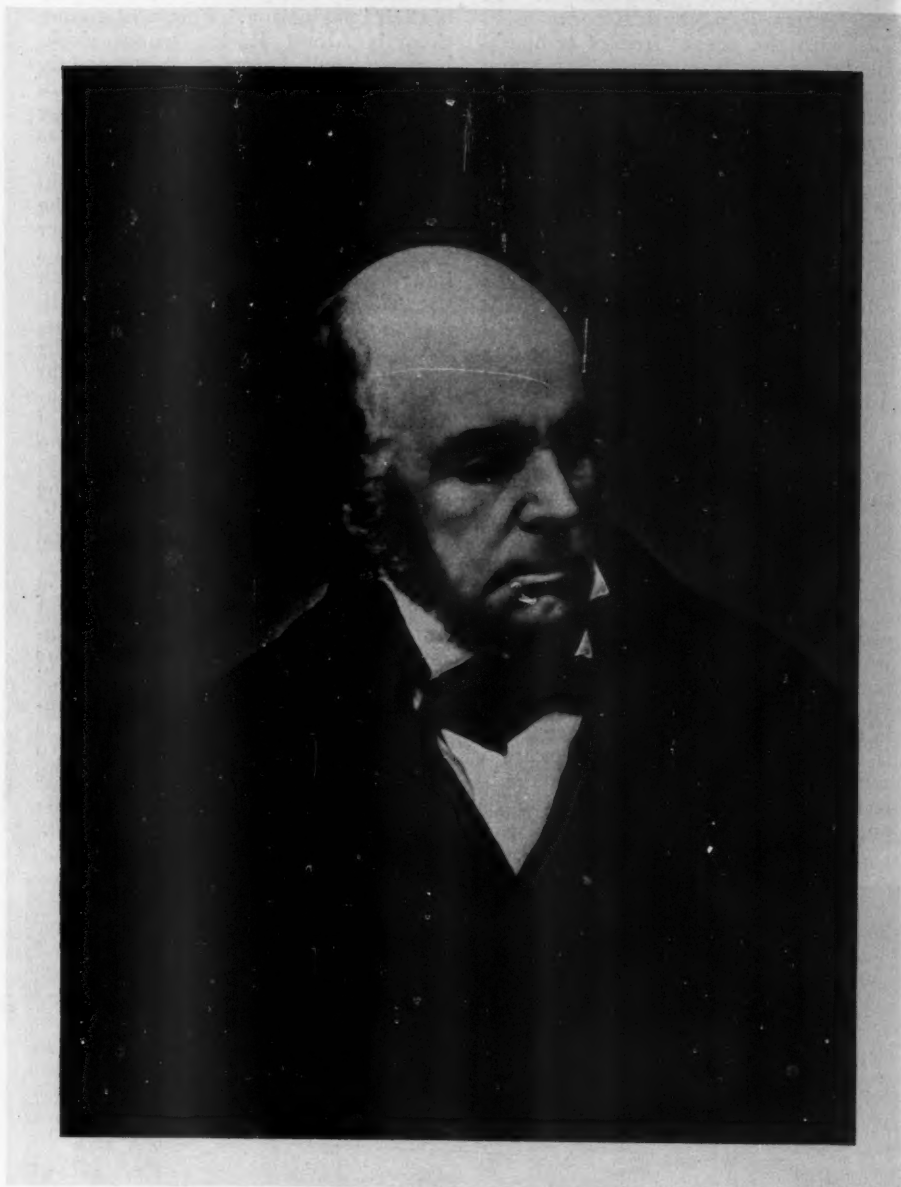
It is, however, dependent upon a localness of interest, and in this respect falls short of the pure and abstract appeal to the imagination such as appears in Whistler's "Bognor—Nocturne." Here it is the lovely hush of the summer night upon the ocean which is represented, wherein there is balm to the spirit and withal a most exquisite refreshment of melancholy; elusive, subtle, infinitely and inexpressibly inciting.



Courtesy of

THE WAVE  
By Alexander Harrison

Pennsylvania Academy of Fine Arts



EDWARD FITZGERALD

## "Old Fitz" in a New Dress

By A. I. du P. COLEMAN

DELIGHTFULLY, as he knows so well how, Mr. Gosse comments on the paradox of fate, that FitzGerald, who shrank so from the approach of fame, should now find the slender sum of his work coming forth in the bravery of seven stately volumes,\* with wide margins and every sign of honor. We can almost fancy him muttering (as he muttered before he made "contrite Heaven" responsible for Omar's potatoes):

Another and another cup to drown  
The memory of that impertinence!

Yet, "without asking," as in his summary of human destiny, this is what has happened to him; and one can only hope that he would have been mollified by the sober dignity of the form in which he is now presented, as he resented so indignantly the ornamentation with which the well-meaning Quaritch once tricked him out.

Retirement, both as a man and a writer, was his natural tendency. So it would probably have been in any case, even though a critic had not, possibly on a day of east wind or liver, fallen foul in the *Athenæum* of his Calderon dramas. While he was by no means of the temper to be "snuffed out by an article," the remembrance of it undoubtedly stayed with him, and was perhaps in his mind when he wrote to Lord Houghton as late as 1872, "I think that *Quarterly* should be printed along with the *Life of Keats*, as a warning to reviewers."

He was not the type of solitary ap-  
pallingly pictured by Stevenson as "a recluse in a garret, with carpet slippers and a leaden inkpot"; no man loved his friends more, or had friends better worth loving. It was simply that he had learned the lesson of "Candide," and delighted to cultivate his garden,

with its homely, old-fashioned flowers, undistracted by the noise of the bustling world. As to writing for the mere sake of making a prodigious stir among men, it is always a matter of opinion whether it is worth while. "As to my doing anything else in that way," he told Bernard Barton in 1842, "I know that I could write volume after volume as well as others of the mob of gentlemen who write with ease; but I think unless a man can do better, he had best not do at all."

I believe he would have sympathized with the application which one is sometimes tempted to make of a saying of Talleyrand's. When Franklin appeared in the glittering circle of Versailles, clad in the sober black which the young republic thought the appropriate costume of its representatives, with perhaps an added note of Quaker plainness, a beribboned nobleman thought fit to sneer, and was met by the grave reply from the keen-sighted young abbé, "Ma foi! pour moi, je le trouve bien distingué." So in these days, when the most unaccustomed people strut proudly before the world, wearing (for the stars and shining decorations of Talleyrand's courtiers) the records of phenomenal sales, it is coming to be at least a tenable proposition that it is more distinguished not to write.

To narrow the assertion somewhat, there can be no question that, if one is asked to write about FitzGerald, one will do well to avoid saying over again what has been already said such an infinite number of times about the "Rubbaiyat." At this late day, the wine which he poured so gracefully from Omar's cup assuredly needs no bush. I should like just to recall his own admirable definition of the purpose he set before himself, "to give people who don't know the original a sort of idea of the effect which it produces on people who do"; and an accomplished Orientalist of my acquaintance, who is himself (with a collaborator skilled in

\* "The Variorum and Definitive Edition of the Poetical and Prose Writings of Edward FitzGerald." Arranged by George Benthams. With an Introduction by Edmund Gosse. 7 vols. Doubleday, Page & Co.

English verse) about to follow in FitzGerald's footsteps with a rendering of a less known Persian poet, tells me that, with my beggarly knowledge of Western tongues, I have no conception how perfectly this aim has been attained. One advantage of the present collection may be the recalling of attention to another memorable thing, comparatively little known, though already included in Mr. Wright's edition, of the "Bird Parliament" of Fariduddin Attar.

It is, of course, as a translator (in the high and not slavish acceptance of that office above outlined) that FitzGerald is and will probably continue to be known. Despite the *Athenæum* of the day, his free versions of the six Calderon dramas were noteworthy and substantial achievements; and though, in these days of colonies and commerce, Spanish is more widely known than Persian, there are not a few people who may be glad of such an introduction to a dramatist who is so much a Spaniard, and a Spaniard of the seventeenth century at that, as to be the better for suffering a sea-change which shall make him comprehensible to the modern English-speaking person. In his versions of "Agamemnon" and "Œdipus" he has carried out his unvarying principle of producing an adaptation rather than a literal translation. He has claimed the liberty to render ideas by ideas rather than words by words, of which Hookham Frere's Aristophanes is another signal triumph. He does not quite say that he has tried to write as Æschylus or Sophocles would have written for an audience of nineteenth-century Englishmen, but that is not far from his ideal.

No one must imagine, however, that because FitzGerald is known for his wonderful success in reproducing other men's ideas, he had none of his own to give the world. A very special place of honor in any remembrance of him must be reserved for the most complete and sustained of his prose works, the Platonic dialogue "Euphranor," of which Mr. Gosse said fourteen years ago that, slight and notably unam-

bitious as it is, it could scarcely have been written by any one but FitzGerald, unless possibly in certain moods by Landor. Tennyson's praise of the description of the University boat-race with which it closes as "one of the most beautiful fragments of English prose extant," though the utterance of a friend, is hardly exaggerated.

But the happy criticism of letters and life which fills the eighty-one pages was no *tour de force* on FitzGerald's part. It was one of the fortunate results of his shunning the publishers that he did not feel bound to save all his best things for print; and we cannot be sufficiently grateful to the piety of Mr. Wright for making us free of all the charming letters which he has published. He has not only allowed us to know the man, simple, kindly, and unaffected—the man of whom the dying Thackeray, when asked which of his old friends he had loved most, said, "Why, dear old Fitz, to be sure," and Tennyson that he had "never known one of so fine and delicate a wit." Unstudied as the letters are, written with no thought of their being read by other eyes than those of a friend, they are yet, through page after page, positive literature. We should read them in any case for the glimpses they give us of great men of whom we cannot know too much; most people, I dare say, do not realize how many things which have now become commonplaces of literary history we owe to these letters—Tennyson's definition, for example, of "Lycidas" as "a touchstone of poetic taste," or the story of Thackeray putting one of Lamb's letters to his forehead, "in a third floor in Charlotte Street thirty years ago," with the words of veneration, "Saint Charles!"

The practice of marking books, even one's own, is hardly to be commended without reserve; yet there are some so full of good things that one seems to need the pencil marks here and there to find one's way to the specially beloved bits without loss of time—and among these FitzGerald's letters must certainly be placed. I have to confess that I owe to an unusual indulgence in this habit the ease with which, as I



turn the pages, one passage after another leaps to the eye demanding to be quoted. The difficulty is to choose. This, I think, we must have:

I smoked a pipe with Carlyle yesterday. We ascended from his dining-room carrying pipes and tobacco up through two stories of his house, and got into a little dressing-room near the roof: there we sat down: the window was open and looked out on nursery gardens, their almond trees in blossom, and beyond, bare walls of houses, and over these, roofs and chimneys, and roofs and chimneys, and here and there a steeple, and whole London crowned with darkness gathering behind like the illimitable resources of a dream.

But he quickly gets away from London. He is really himself at Boulge Hall, of which he notes that the very

name expresses heavy clay. "I walk about in the fields also where the people are at work, and the more dirt accumulates on my shoes, the more I think I know." One other country picture, and then an end.

Here is a glorious sunshiny day: all the morning I read about Nero in Tacitus lying at full length on a bench in the garden: a nightingale singing, and some red anemones eyeing the sun manfully not far off. A funny mixture all this: Nero and the delicacy of Spring: all very human however.

Indeed "old Fitz" must take his place, had he never meddled with Omar, in the pleasant company of Madame de Sévigné (one of the dearest of his friends), and Horace Walpole and Lady Mary, and our own Stevenson.

## Books of To-Day and Books of To-Morrow

DEAR BELINDA,—

The Government says it will not resign. It prefers to hold on a bit, so as to give Joe time to air himself: and he appears to be doing so. No longer is the country divided into Liberals and Conservatives. Every one is now either a Protectionist or a Free Trader; and the worst of it is that the man who is a Free Trader in the morning is a Protectionist before luncheon, and as likely as not a Free Trader again before dinner. There never was so dull a subject before the country. I used to think that Bimetallism and Druidical remains were dull subjects, but they are lively ones compared with Tariffs. No one can crystallize the subject in a nutshell. I want to find out whether I am a Free Trader or a Protectionist, and I have no means of doing so. I am like the man with the meek voice at the back of the hall, who ventures to ask the speaker to define the word "Fiscal." I have pumped every one I know for all they were worth upon the subject, and I am still as benighted as ever. I have heard public men speak, and I have often read patriotic speeches in the papers at breakfast-time, and, like all very sensi-

tive people, my eyes have dimmed with tears at some fine imagery or peroration; but, try as I will, I don't find that my lachrymose faculties are touched in any way by what I have read in the public prints about the Fiscal Problem. The fact is that I neither cry nor do I laugh. I am merely bored. The young bloods of politics are doing their best to introduce humorous points, and I wish them every success; but it is hard work even for professional humorists such as Mr. Birrell to raise a smile. I have several times thought that I would take a three months' season ticket on a suburban line and travel to and fro night and morning. By so doing I should certainly hear the subject fully discussed, and I might obtain some luminous and helpful thoughts. But I don't want to run the risk of heated discussions with people I do not know. That unfortunate word "retaliation" has taken so firm a hold, that I might before I was aware of it be the victim of some lively and uncontrollable politician from Finsbury Park perhaps, whose rule might be that whenever he saw a nose he straightway hit it.

The glamor of J. C. has, no doubt,



worked wonders; but when it comes to a question of votes, Protection is the worst election cry which any party could have. The country has been impoverished by war and bad harvests, and can at present stand no experiments and no strain. It is living from hand to mouth. Lord Percy's humorous application at Tynemouth of Newman's lines expresses abundant truth—"I do not ask to see the distant scene; one step enough for me!"

The newspapers, filled as they are with the voices of shrieking politicians, are very dull. Political Economy is a subject void of humor. "England Day by Day" is in its fifteenth thousand. It would have reached its fiftieth but for the Fiscal Problem. Politics, however, has a kinship with books, and anything short of a general election proves good for literature. November is here and Christmas is coming; it is time to turn to the lists of books which are appearing and find out what is going on. We have had no summer, no flowers, no fruit. There may, indeed, be no health in us, but it is some comfort to think that the book harvest is ripening, and that it has never been known to fail. Think with joy of long winter evenings before us as a pleasant change from the tempestuous months we have so far had this year. Each year as I get older I rejoice that there are possibilities in the quiet life. All the same I shall be very pleased to read what "Rita" has to say about the sin and scandal of the smart set. I am never in the mood to scold smart people, they are so wayward, and yet so wise. They do what Mrs. Glyn in her new book urges every one to do, they "remember the tangible no." This new book by Mrs. Glyn, which you have probably already seen, is called "The Damsel and the Sage," a very pretty title. It contains some very pretty stories, too, of humming birds and fish with glittering scales, and cooing doves, all of which may be understood to represent in allegory the doings of the wayward. Much subtlety and much cleverness are crowded into Mrs. Glyn's pages. She is an artist in love-making. Her face may know

nothing, but her soul knows a lot. "No man," says Mrs. Glyn, "likes shooting tame rabbits." "It is better to have what one wants oneself than to try to learn to like anything else that other people think better." "Most men prefer to possess something that the other men want." "A fool can win the love of a man, but it requires a woman of resource to keep it." "An action committed in bad taste is more curing and disillusioning to love than the cruellest blows of rage and hate." I need not quote any more to show that Mrs. Glyn has written a very excellent guide to human angling. If you follow Mrs. Glyn's precepts you may catch 'em alive O! What has exercised Mrs. Glyn's mind, and a good many others, is how to *keep* them alive. "It is possible," says Mrs. Glyn, "for a woman to retain the amorous affection of a man for many years if he only sees her for the two best hours out of each twenty-four." But whose best hours does Mrs. Glyn mean, the man's or the woman's? What are the two best hours out of each twenty-four? A man's best hours are very often in the morning, but a woman's never then. Has each man got his own two particular best hours, or has Mrs. Glyn found by experience, or by any other process, that every man's two best hours are the same by the clock? If so, I think it would be interesting to know what these hours are. And has every woman her two best hours? If so, what are they? This forms a very interesting subject for discussion.

And what are the books which people are reading? I suppose the novel which has met with the greatest success is "Six Chapters of a Man's Life," by Victoria Cross. Here is a human document indeed, and a book which once taken up is certain to be read through. It is a fact that several publishers were too timid to issue it. Other novels to ask for are Morley Roberts's "Rachel Marr"; "The Yellow Van," by Richard Whiteing; "The Relentless City," by E. F. Benson, an amusing account of American life; "The Long Night," by Stanley Weyman; "Katharine Frensham," by Beatrice Harraden;

and "The Heart of Rome," by Marion Crawford.

Besides Gladstone's "Life" there are almost innumerable volumes of interest from which to choose. Mrs. Fuller Maitland's "Priors Roothing" and "The Woodhouse Correspondence" are two volumes of quiet humor and much cleverness.

Dean Pigou's "Odds and Ends" is full of many excellent stories. Andrew Lang's "Valet's Tragedy" contains numerous historical essays upon subjects dear to the heart of that scholarly Scot. Lady Burghclere's "Life of George Villiers, Duke of Buckingham," is just issued, and is the first life of that amusing Restoration figure. Lord Cromer has translated and paraphrased portions of the Greek Anthology, and thereby shown to many, who perhaps were unaware of the fact before, that he is one of the few statesmen in the first rank who is as well a fine scholar. The new edition of Mr. Sydney Buxton's "Handbook to Political Questions" contains added chapters with arguments set forth on either side under the headings Preference, Retaliation, and Protection, an already valuable work now rendered priceless by these additions to its pages.

The book to which we look forward most is Lord Wolseley's book, "The Story of a Soldier's Life." Having apparently abandoned the further study of the life of the Duke of Marlborough and of Napoleon, Lord Wolseley has preferred to study and depict his own life. May it be but half as good as Lord Roberts's "Forty-one Years in India," and we shall be well content. There will probably be a new volume of poems by Swinburne before Christmas. Sir George Trevelyan is publishing a second part of the "American Revolution." A new volume will be added to the Cambridge History on the Reformation, and before very long Mr. Humphry Ward's much-expected book upon Romney will be ready. The great book upon Sargent's work contains many reproductions of the artist's later work, but we miss some of the

earlier pictures. For readers of serious books, Herbert Paul's "History of Modern England" will probably signify much, and the "Creevey Papers" will supplement the racy volumes of Charles Greville.

The new edition of Horace Walpole's "Letters to Lady Ossory" comes very opportunely at a time when we are threatened with an edition of Horace's Complete Correspondence in sixteen volumes. The letters written to Lady Ossory have always been considered the best which Walpole wrote. He found Lady Ossory to be the most agreeable woman in the world. Lady Ossory had formerly been the Duchess of Grafton. In 1756, when eighteen, Miss Anne Liddell had married the Duke of Grafton. After thirteen years of matrimonial bliss (or otherwise) the Duke obtained a divorce, and three days after the divorce the ex-Duchess married Lord Ossory. Whilst still the Duchess of Grafton she wrote a letter to a friend, which she did not post, but which she signed "Anne Grafton." Then came the divorce, and she added a postscript, and signed it "Anne Liddell." Still it remained unposted. In the meantime she got married again, and so she added another postscript, which she signed "Anne Ossory." This little incident gave rise to the verse:

No grace but Grafton's Grace so soon  
So strongly could convert a sinner;  
Duchess at morn, and Miss at noon,  
And upper Ossory after dinner.

Besides this new edition of Walpole's delightful letters, I want you to take to your heart a new edition of Vauvenargues, the French philosopher, who lived a hundred and fifty years ago, leaving behind, as Mr. John Morley has said, "a little body of maxims which for tenderness, equanimity, cheerfulness, grace, and hope are not surpassed in prose literature."

Your friend,

ARTHUR PENDENYS.

LONDON, November, 1903.

## A Variety of New Books Reviewed by Various Writers

No longer plain Mr. Clowes, we make our salaam, our kotow, our best bow, to Sir William and extend to him our hearty congratulations—not on “knighthood’s dauntless deeds,” but on the completion of his monumental work.\* We have hesitated about

“The Queen’s Navee,” using this somewhat overtaxed adjective; but really there is no

other word that expresses adequately the vast amount of labor represented by this work, and the extent and variety of the information it contains. No wonder “his most Gracious Majesty” was pleased to show his personal interest in the undertaking by conferring upon the author the honor of knighthood. The preceding volumes were favorably noticed by THE CRITIC, as they successively appeared.

It is certainly very suggestive of the change in feeling wrought by time that the names of two American authors should be found among the collaborators in a work on the British Navy!

In the present volume the author notes the marvellous changes which have revolutionized naval warfare within the last fifty years. A characteristic of the period, which the author regards as a happy one, is the frequency with which the officers and blue-jackets of America have found themselves side by side with their cousins of the British Navy. In the Pei-ho in Japan, in Central America, in the far Northwest, on the Atlantic during the laying of the first Atlantic cables; in Egypt, in Chile, in Samoa; and, more recently, in China, American seamen and marines have been the loyal comrades of the tars of Old England.

Great Britain and America, the author believes, can always ensure the peace of the world by acting together; a sentiment that will meet with a hearty response throughout the length and breadth of the land.

The account of Flag-Officer Tatnall boarding the English gun-boat *Plower*, during the bombardment of the Pei-ho forts, and his use

of the now familiar expression, “Blood is thicker than water,” will be read with great interest in this country. The same may be said of the account of the *Virginus* affair, when the *Niobe*, Commander Sir Lamston Lorraine, by her timely arrival at Santiago de Cuba put a stop to the butchering of the American crew. Captain Joseph Fry of the *Virginus* was an ex-naval officer. He was from Albany, N. Y., was appointed a midshipman in the navy in 1841, resigned in 1861, and was killed at Santiago November 7, 1873.

In brief, Sir William’s “Royal Navy,” besides being a perfect mine of information of value to the naval student, contains a great deal to interest the American reader. It will without doubt supersede all other histories of the English Navy.

S. B. LUCE.

Mr. Ridgely Torrence has broken new ground in his selection of scene and time for his dramatic and spirited poem, “El Dorado.”\* For legend and forerunner of his *Miss Thomas* purpose, he has chosen certain *Discovers a* “magic lines” from Poe,—lines *New Poet.* which we all know, but which here find a new adaptation.

“‘Ride, boldly ride,’  
The Shade replied,  
‘If you seek for El Dorado.’”

For Mr. Torrence has put both prologue and epilogue upon the breathless lips of a “Shadow,” who, in the outset, declares,—much in the fashion of the prologuist in the old morality plays,—that he (Shadow) has been sent

“To bring you peace,  
To make you wise; within my tragic themes,  
Lost Love, a Sullen Will, Dead Hope and Dread,  
You shall find balm, pleasant with secret nard,  
To heal your discontent.”

It may seem a little odd that this spectral annunciator should be so well versed in dramatic technique and tradition, as presently

\*“The Royal Navy. A History from the Earliest Times to the Death of Queen Victoria.” By Sir WM. LAIRD CLOWES, assisted by Sir CLEMENTS MARKHAM, Captain A. T. MAHAN, U. S. N., H. W. WILSON, Colonel THEODORE ROOSEVELT, President of the United States, etc. Hundreds of full-page and other illustrations, maps, charts, etc. In seven volumes—Vol. VII. Little, Brown & Co.

\*“El Dorado.” By RIDGELY TORRENCE. John Lane. \$1.25 net.

appears, when he further discloses the motive, manner, and affiliations of the poet's projected work, as follows:

"The gold, five-keyed Elizabethan horn  
Shall be for us the soothing instrument.  
Then, for the tale's sake, I do kneel for help  
To sky-browed Æschylus, who down all the  
years  
Mourns deeply through a sterner, briefer  
shell,  
Making men hear the eagle wheel and shriek  
Round the sea rock on which all hope lay  
bound."

These lines are cited, because they are, first, in themselves, good rhythmic stuff, sonorous and well-built, and then, because they well prefigure the fatalistic feeling and atmosphere which pervade the work of one who has invoked the "elemental Greek" for aid, but who has yet drawn inspiration as to diction and rhetorical ornament from the "spacious times of great Elizabeth."

We have said that Mr. Torrence has broken virgin-ground for his drama, since, although various hands have before now cultivated the splendid field occupied by Cortez and his immediate followers, we remember no effort to dramatize along the line of the visionary inheritance which the first conquistadores bequeathed to those coming a little later from the Old World to the dazzling land of the Incas, where substantial fact and wildest figment of fancy blended to create adventurous hope. Material opulence and spiritual sovereignty united their lures, and the personnel of those who joined in the Great Quest included soldier, priest, convict, and delicate dreamer. —The present drama opens with the organization, under Coronado, of such a heterogeneous company marching northward.—Beatrice, in love with Coronado, seeks to detain him, but ultimately joins the expedition, having disguised herself in armor. Of those prisoners who have been released to swell the force of these dream-led searchers, is one Perth, an English nobleman, and the father of Coronado, though this fact long remains the secret of the friar Ubeda, who in youth had been the bosom-friend of the unjustly imprisoned Perth.—All have their individual motives for reaching the golden goal; but that of Perth, who is the "Dead Hope" of the "Shadow's" prologue, is, perhaps, the most engrossing and touching:

"Perth. You will not stumble now,—the prize is near,

And you have youth, and whoso'er has youth—

Has all, I—am not young.

Coronado. What? You wish youth?

You whose very years have been the oil  
That soothed me? Strangel Yet be of  
better cheer,

'T is there!

Perth. [Dully.] Where?

Cor. In that Eden that awaits us,  
Eastward from the Seven Cities of Gold.

Even yesterday I questioned one returning;  
A sun-born native stripping in whom youth  
Seethed like a tide of dawn; yet he was  
older

Than twice a thousand years! Each time he  
felt

The withering beckoner within his blood,  
He sought Quevera and the hidden source,  
Laved his old limbs in that immortal rain,  
And lived again!"

It is a moment, and a summit of poetic (is it, also of dramatic?) interest, when all these worn, famished, and parched seekers of Quevera pause at last on a giant rock overhanging the arid but mist-hung plain, where, it is fondly believed, lies hidden the sum of each man's earthly desires.—The disillusionment, as the morning mists are lifted, is exquisitely given. And this is to be said,—whether or not Mr. Torrence has fulfilled all technical dramatic requirements, all his work in this poem bears the stamp of exquisite; and the charmed reader will find therein much that fulfils the "Shadow's" promise of "balm, pleasant with secret nard" of melancholy, mysterious Poesy.

EDITH M. THOMAS.

An excellent suggestion comes from Mr. Janvier\* that some commemoration should be made of the first ship built on the soil of Manhattan. It might be something more striking than brass. The *Onrust* or *Reiten*, as the little yacht was named by sponsors who christened better than they knew, ought to be incorporated into the civic arms, together with the beaver. The symbol of the earliest article of commerce should be linked with the delightfully apt symbol of the spirit of unrest, the spirit incarnate of this uneasy city, where moving and movement incessantly are rampant and where both citizens and ideas are

\*"The Dutch Founding of New York." By THOMAS A. JANVIER. Illustrated with photographic reproductions of rare maps and prints. Harper. \$2.50.



perpetually on the wing. If it be too late to think of arms, let us have a monument. Let us start a fund at once and be ready in 1914, on May Day, the ancient date of change, to celebrate the tercentenary of the launching of the *Onrust* from the site of our later New York.

The tale of how the Dutch traders casually made the beginnings of a town, of the maladministration of the infant settlement, and of the loss of the territory in 1664, is told by Mr. Janvier with dash and vivacity. Yet it is curiously difficult for New York historians to free their pens wholly from the belittling touch of Washington Irving. The echoing laugh dies slowly away. While treating his subject with apparent dignity, even our author falls occasionally into a vein which fails to lead to justice though it contributes charm. This is true in spite of the fact that the narrative is both serious and well constructed. Mr. Janvier has conscientiously examined the documents passing between the colony and the mother country and does not write from second-hand conclusion. On the other hand, he does not seem to have given sufficient weight to various accidents of the situation.

"From my childhood left alone,  
Naught save hardships have I known,"

is put by Jacob Steendam into the mouth of New Amsterdam. He was New Netherland's first poet and his "*Klagt van Nieuw Amsterdam*" was written to move the authorities in Patria to aid the distressed colony. But his "Plaint" had as little effect as the multifarious remonstrances quoted by Mr. Janvier. One of these latter, begging redress against the tyranny of Stuyvesant, addressed to the municipal council of the parent city, lies filed away in the Amsterdam archives, endorsed by Frans Banning Cocq, the captain of Rembrandt's "Night-Watch." His only suggestion was to turn the appeal over to the West India Company, whose worshipful directors in the Amsterdam Chamber had already shown how deaf were their ears to cries from their trans-Atlantic daughter.

This neglect was stupid enough, and so was the consent to the annexation of New Netherland by England, to use a polite term for an action more than questionable from a standard of international equity. Mr. Janvier takes an allegedly neutral position in regard to this. What does he say to England's formula promulgated under Elizabeth, that flag-planting in the New World not duly followed

by folk-plantations was not to be respected by other nations? That was the point of view when Spain explored and the Pope claimed while English adventurers followed in their wake. This opinion shifted in the face of English pretensions to land settled and cultivated by the Dutch for forty years. England was the stronger, and her strength may have been for the good of the majority as it was in South Africa, but ethics and strength do not always go hand in hand.

New Netherland was undoubtedly lost most foolishly by the Dutch. But there were a variety of circumstances existent which partially explain the folly. There was no personal head to the United Province after 1650, the States General was an unwieldy executive, whose members often had to run home for instructions before voting. The component parts of the agglomerated states were not wise enough to grasp the significance of colonial possessions as national wealth, even though the proprietor of said colonies were a money-making trust. In 1664 the ravages of the plague in Amsterdam prevented the most influential directors of the West India Company from defending their territory from the English ambassador, Downing, who knew how to work his will with DeWitt. Further, there was the relationship between the Nassau family and the Stewarts, whose influence cropped up from time to time for good or ill. Nothing could have been more disastrous for the Netherlands than the treaties of 1667 and 1674, one on the *ut possidetis* basis and the other on that of restitution of captured property; but Mr. Janvier is assuredly over-hard in his use of adjectives. There is, too, a good deal of evidence to show that New Amsterdammers had much affection for Patria, as they called it, in spite of their submission to the inevitable in 1664, an affection that came to the fore again, a quarter of a century later, when the third William of Orange landed in England. Yes, Mr. Janvier's narrative is spirited; but the whole truth is not there. He should paint in an European background.

"Shall the home be our world . . . or the world our home?" is the brief preface to this discussion of the one subject in the world

that has been immemorially taken for granted. But happily, Mrs. Gilman's

*Idea of Home*. Gilman has the habit of being a pioneer; and she is abundantly equal to the opportunity provided by her unprecedented



theme. Although written in "no iconoclastic frenzy," the book\* does succeed in shattering practically all the domestic furniture that is now in use, and it arrives at conclusions which, if at all generally accepted, would change the popular frame of mind and habit of life to an interesting degree. Indeed, Mrs. Gilman has not intended her book so much as a treatise for the scholar as a surgical operation on the popular mind. Frankly, it is a book that most well-meaning folk will resent, and this in spite of the fact that it cannot candidly be called an "attack on the home."

What Mrs. Gilman has urged is not a universal migration from the home to the boarding-house, or even to the woods, but, seriously, a substitution, in everyday life, of the humanitarian for the more selfish domestic ideal, this chiefly to be accomplished by an alteration of women's social position and by an extension of their field of energy; and by a general relentless housecleaning which shall eliminate "primitive industries" from the home. Those who regard the home, and particularly the kitchen end of it, as sacred will doubtless object to being told that "home cooking" is merely self-indulgence and that it is arrogance for the average mother, on the theory that mother-love connotes trained efficiency, to act as sole nurse and teacher to her own young children. These two points constitute the most radical features of the book, from the housewife's point of view. The outline of a broader and more rational life for "home-bound women," for which Mrs. Gilman made her first plea in "Women and Economics," may have a less discordant sound to the conservative ear.

From a diverting variety of points of view, Mrs. Gilman has, in characteristically uncompromising fashion, examined the present-day home and in each case found it wanting. Not only, she argues, does it cripple women by giving them life sentences at outgrown forms of hard labor, but it fails adequately to provide for that most important member of the household, the child, and is furthermore wasteful and extravagant in its economy, and neither clean, hygienic, nor beautiful. The severest and most significant criticism of domestic life is, however, contained in the chapter on "Domestic Ethics," which maintains that almost all the accepted modern virtues originated outside the home and practically have no place there. If indeed it be the case that "in

half the race we ask nothing but the domestic virtues" and that "our moral growth is to-day limited most seriously by the persistent maintenance in half the world of a primitive standard of domestic ethics," then one chapter in one book is small space in which to consider it.

Many are the familiar problems upon which this book piquantly touches, and in each case it invites quotation. There is the question, for instance, of the "girl at home."

"What real place has a grown woman of twenty-five and upwards in any one else's home?" "Children are very violently taught that they owe all to their parents and the parents are not slow in foreclosing the mortgage. But the home is not a debtor's prison—to girls, any more than to boys." "The girls of to-day, in any grade of society, are pushing out to do things, instead of being content merely to eat things, wear things, and dust things."

In connection with the "servant problem," we are reminded of the absurdity of that "Blessed Damosel of our domestic dreams,—a strong, capable, ingenious woman, not hampered by any personal ties or affections; not choosing to marry; preferring to work in a kitchen to working in a shop; and so impressed by the august virtues and supreme importance of our family that she becomes 'attached' to it for life."

The comment on "housework" is that the effort temporarily to remove the accumulation of waste matter in the home "is one of the main lines of domestic industry; the effort to produce it is the other."

"The fatal inertia of home industries lies in their maternal basis. The work is only done for the family,—the family is satisfied. What remains?"

"We are founding chairs of Household Science, we are writing books on domestic economics; we are striving mightily to elevate the standard of home industry,—and we omit to notice that it is just because it is home industry that all this trouble is necessary."

The point most strongly suggested by such a book as this is the extreme universal disinclination to look plain, everyday facts in the face; otherwise it would have been written long ago. Apart from the conclusions which it draws, it presents facts which it requires no special advantages of study or training to perceive; it has not a paragraph of academic language; it is clouded by no murky adumbrations of theory. It is simply the result of

\* "The Home: Its Work and Influence." By CHARLOTTE PERKINS GILMAN. McClure, Phillips & Co. \$1.50.

a decidedly uncommon ability to look squarely at familiar facts,—a view that is undoubtedly of rare psychologic value, whether you agree with it or not. It happens to be expressed, however, in a vein of genial satire, an element which, though it makes her book so readable, may not contribute inevitably to the consummation of Mrs. Gilman's ends. If she were roundabout and prosy, one might sleepily persuade oneself that the grievous parting with the cooking-stove and the domestic doughnut might be an act of virtuous self-denial. But to suffer easy, good-tempered ridicule of those awesome institutions is a different sort of test.

But with all its air of high spirits, the book is not flippant; rather, profoundly serious. It commends itself refreshingly for its high degree of honesty and vital force, and is as innocent of mere futile faultfinding as it is of literary self-consciousness. It should be possible, even though not agreeing with its point of view, to concede it not only a witty and original, but a conspicuously notable book.

OLIVIA H. DUNBAR.

The thousand pitfalls that lie in wait for those that are valorous enough to attempt to picture the life of a child are triumphantly avoided by Mrs. Wiggin in this really inspired little biography.\* Rebecca was an unimportant child in a commonplace Maine village; but her lustrous qualities of energy and sweetness and imagination and humor make Mrs. Wiggin's Latest Inspiration her a more enthralling heroine than ninety-and-nine of her fellow-competitors for public attention.

It is natural that the dominating quality in the book should be its humor; and still, unintermittently funny as it is, the fun is never overdone. Rebecca's history is probably no more innocently grotesque than would be the history of any precocious little girl in incongruous surroundings,—granting, always, the

medium of a Mrs. Wiggin with the sympathy to perceive and the art to describe.

What mars the beautiful child characters of classic fiction is their consistency. What makes Rebecca human and adorable are her delightful inconsistencies; nor is she ever a prig for a single paragraph, even when, in a memorable hour of renunciation, she threw her beloved pink parasol down the well, or when, while "representing the family" at a missionary meeting, she "led in prayer." In each chapter she appears in a fresh and diverting phase; yet none of the quaint episodes, with their inimitable New England background, are without a very easy range of possibility. It is the perfect naturalness of the story that makes it so appealing, whether in the adroit touches that fill out the picture of village life or in the interesting stages of Rebecca's own progression from brown gingham pinafores to the white "graduation dress" of young-ladyhood.

In her way Rebecca was something of a poet, finding verse, indeed, a more congenial medium than prose; so that when her teacher required of her a "composition" on "solitude," urging upon her at the same time the elegance of the impersonal pronoun, Rebecca reluctantly composed the following:

"It would be false to say that one could ever be alone when one has one's lovely thoughts to comfort one. One sits by one's self, it is true, but one thinks; one opens one's favorite book and reads one's favorite story; one speaks to one's aunt or one's brother, fondles one's cat, or looks at one's photograph album. There is one's work also: what a joy it is to one, if one happens to like work. All one's little household tasks keep one from being lonely. Does one ever feel bereft when one picks up one's chips to light one's fire for one's evening meal? Or when one washes one's milk pail before milking one's cow? One would fancy not."

O. H. D.

\* "Rebecca of Sunnybrook Farm." By KATE DOUGLAS WIGGIN. Houghton, Mifflin & Co. \$1.25.



# The Book-Buyer's Guide

*The brief notices in this department do not preclude further reviews of the books mentioned.*

## ART

**French—Homes and Their Decoration.** By Lillie Hamilton French. Dodd. \$3.00.

This is one of the best books of its kind. It is intended for people of average means and does not run to fads and follies. Miss French has a genius for furnishing, and her readers may profit by it.

**Gibson—Eighty Drawings, Including The Weaker Sex.** By Charles Dana Gibson. Scribner. \$4.20 net.

The eighth book in the series of Mr. Gibson's satires on modern society. Familiarity with Mr. Gibson's drawings does not breed contempt—they continue to delight us.

**Longfellow—A Cyclopædia of Works of Architecture in Italy, Greece, and the Levant.** Edited by William P. P. Longfellow. Scribner. \$6.00 net.

A reference book, alphabetically arranged, for the benefit of students, of the important buildings and monuments of the countries mentioned. It ranges from Abbiategrosso to Zara. Historical and literary associations are recorded with brevity, the main interest being architectural. The articles are fully illustrated, mostly from photographs. There is a considerable bibliography, as well as a glossary. The names of four contributors are mentioned.

**Wölfflin—The Art of the Italian Renaissance.** From the German of Prof. Heinrich Wölfflin. Putnam. \$2.25 net.

The special feature of this study of Renaissance painting is that the critic has dealt with the subject from the point of view of the craftsman himself, rather than of the interpreter. He takes his material from the great masters of central Italy, whose works are presented here in a large number of illustrations. In the present volume Prof. Wölfflin confines his attention to problems of form, leaving for future consideration the question of color. Sir Walter Armstrong, in a prefatory note, commends this book as a trustworthy guide to the minds of those painters who belonged to the schools of Florence and Rome.

## BELLES-LETTRES

**Aldrich—Ponkapog Papers.** By Thomas Bailey Aldrich. Houghton. \$1.00 net.

A collection of paragraphs and brief essays on a great variety of subjects, from "Decoration Day" to "Early Rising." These are supplemented by a larger biographical study of Herrick. The title of the book is due not simply to the fact that it was written at Ponkapog, but because the author regards it as in harmony with the unpretentiousness of that village, which has no illusions concerning

itself and does not invite comparisons with the great centres of human activity.

**Beardsley—Under the Hill, and Other Essays in Prose and Verse.** By Aubrey Beardsley. Lane. \$2.00 net.

This volume, which has for its frontispiece a picture of Beardsley in the room at Mentone in which he died, contains a memorial notice by the publisher. The prose part of Beardsley's writing in this volume is fiction, and is followed by three sets of verses, and then by paragraphs of table-talk and two letters. There are several characteristic drawings.

**Carman—The Kinship of Nature.** By Bliss Carman. L. C. Page & Co. \$1.50.

Thirty-two essays, written at various times during the past six or seven years and considerably revised before publication in the present form. Though brief and not prosy, they avoid triviality; they would, indeed, be suited by Froude's title, "Short Studies on Great Subjects." The author introduces them by a characteristic prefatory letter, "To My Teacher and Friend, George Robert Parkin."

**Evans—The High History of the Holy Graal.** Translation from the Old French by Sebastian Evans, LL.D. Dutton. \$3.50 net.

In addition to the translation, this volume includes an historical introduction reprinted from the first edition of the same book in the Temple Classics, and twenty-three decorative drawings by Jessie M. King.

**Mabie—In Arcady.** By Hamilton Wright Mabie. Dodd. \$1.80 net.

Pastoral meditations, in Mr. Mabie's characteristic style, in the form of four chapters, "The Pipes of the Faun," "The Lyre of Apollo," "The Sickle of Demeter," and "Postlude." The attraction of this handsome gift-book is increased by the appropriate full-page drawings by W. H. Low and marginal decorations by Charles H. Hinton.

**Moses—Everyman: a Morality Play.** Edited by Montrose J. Moses. J. F. Taylor & Co. \$1.00.

The text of the play with an elaborate historical introduction by the editor, dealing with the whole subject of mystery and morality plays. Notes and a bibliography are appended, and there are twelve photographs of various scenes in the play as recently presented on the stage.

**The Literary Guillotine.** Lane. \$1.00 net.

A series of satirical papers, purporting to be reports of proceedings before "the Literary Emergency Court holden in and for the

District of North America." The culprits in the dock include Richard Harding Davis, John Kendrick Bangs, Brander Matthews, Mrs. Ward, Dr. Van Dyke, Ella Wheeler Wilcox, and a number of other living writers, making altogether a catholic assortment of distinguished defendants. The list of witnesses examined comprises names scarcely less familiar. Mark Twain, Oliver Herford, and "Myself" figure on the bench, and Charles Battell Loomis appears for the prosecution.

### BIOGRAPHY

**Ainger—Crabbe.** By Alfred Ainger. Macmillan. \$0.75 net.

A noteworthy addition to the series of "English Men of Letters." It needs no commendation to readers familiar with the author's memoir of Charles Lamb.

**Chesterton—Varied Types.** By G. K. Chesterton. Dodd. \$1.20 net.

In this volume, with his own portrait as a frontispiece, Mr. Chesterton reprints nearly two-score of the ingenious and brilliant papers which have delighted and puzzled the readers of the London *Daily News* and *Speaker*. The subjects are all biographical, ranging from Alfred the Great to Bret Harte, but those who have already learnt to admire Mr. Chesterton's paradoxes will not need to be assured that his method of treatment is not that of Mr. Sidney Lee's Dictionary.

**De Sandras—Memoirs of Monsieur D'Artagnan.** By Courtlitz de Sandras. Translated by Ralph Nevill. Little, Brown & Co.

The first English translation ever made of the book, first published in 1700, from which Dumas obtained the material and inspiration for his "Three Musketeers." It is the biography of an actual soldier of fortune, who was Captain-Lieutenant of the First Company of the King's Musketeers. The translator has made no alterations in the memoirs except to divide them into chapters. They appear now in three volumes, entitled, "The Cadet," "The Lieutenant," and "The Captain."

**Hawthorne—Hawthorne and His Circle.** By Julian Hawthorne. Harper. \$2.25 net.

Reminiscences of his father and his father's friends, with much extremely interesting matter not included in the author's former book on "Hawthorne and His Wife," or in any other biography; illustrated by portraits, sketches by Mrs. Hawthorne, reproductions of rare prints, etc. The account of Hawthorne's life in England and in Italy forms the larger portion of the book.

**Howe-Hall—Laura Bridgman.** By Maud Howe and Florence Howe Hall. Little, Brown & Co. \$1.50 net.

This story of Dr. Howe's famous pupil and what he taught her is here fully told for the

first time, and it rivals in interest that of Helen Keller. Dr. Howe himself had intended to write it, but never found the leisure for it. The task is now accomplished by his daughters, who, though they view his failure to carry out the plan as "an irreparable loss," have been so successful in their filial work that we can hardly imagine it to have been done better even by him. Many extracts from Laura's diary and letters are given, and an account of the Howe Centennial and a bibliography are appended.

**Stoddard—Recollections, Personal and Literary.** By Richard Henry Stoddard. Barnes. \$1.50 net.

Before his death last spring, Mr. Stoddard had just completed the writing of these recollections, which he began to prepare seven years ago. The book was not, however, in type when he died, and it has accordingly been edited by Mr. Ripley Hitchcock. Mr. E. C. Stedman writes an introduction. The recollections themselves begin with a New England childhood, followed by "New York in 1835," and the later chapters bring us into the presence of Bayard Taylor, N. P. Willis, Lowell, Hawthorne, Poe, Bryant, Longfellow, Whittier, and indeed all the most distinguished American men of letters of more than one generation.

**Tallentyre—The Life of Voltaire.** By S. G. Tallentyre. Smith, Elder & Co. \$6.00.

A new biography, in two volumes, not so much literary or critical as descriptive of the personal career of Voltaire, in its relation to contemporary men and manners. The point of view, however, is that of an earnest admirer of the services rendered by Voltaire to human freedom, civil and religious.

**Watson—The Life and Times of Thomas Jefferson.** By Thomas E. Watson. Appleton. \$2.50 net.

Though on a subject much bewritten of late, this book contains considerable fresh matter and will interest even those who have made special study of the man and the period. It is, moreover, so entertainingly written that the general reader will enjoy it.

**Whibley—William Makepeace Thackeray.** By Charles Whibley. Dodd. \$1.00 net.

The sixth volume in the "Modern English Writers" series. Biographical narrative and criticism are blended throughout, and considerable attention is given to the social conditions which Thackeray satirized. His visit to America is noted in the chapter on "Lectures and Lecturing," where Mr. Whibley regrets that the spirit of gratitude for the hospitality he received deprived us of another "Sketchbook." In a final chapter on "The Writer and the Man" the author attempts to harmonize the conflicting opinions respecting Thackeray's character and work.



**Williams—Madame de Montespan.** By H. Noel Williams. Scribner. \$7.50 net.

A biographical study based on recent researches. The career of Mme. de Montespan is regarded here as illustrating the spirit of seventeenth-century France, both in its best and worst characteristics. While the biography is the connecting thread, the book becomes practically a history of the Court of Louis XIV. It is printed on thick paper with wide margins, and is illustrated by sixteen photogravure portraits.

## BOOKS FOR THE YOUNG

**Bonsall—The Book of the Cat.** With facsimile drawings in color by Elizabeth F. Bonsall. Stories and verse by Mabel Humphrey. Stokes. \$2.00.

As all children love cats all children will love this book in which their pets are given the place of honor.

**Burgess—More Goops, and How Not to be Them.** By Gelett Burgess. Stokes Co. \$1.50.

To be a Goop is to be an Impolite Infant—in fact, everything that a Polite Infant ought not to be. Those who have seen Mr. Burgess's former Goop book will find here no abatement of humor in verse or in cleverness of pen. Children will enjoy this manual of manners, and perhaps, as in the case of the "Purple Cow," they will say of the Goops: "We'd rather see than be one." This is the moral purpose of the book.

**Burrow—Alexander in the Ark.** By Francis Russell Burrow. Lippincott. \$1.50.

A story of marvellous adventures befalling a small boy in his dreams, very much of the type of "Alice in Wonderland." In this case the principal characters are the boy's own playthings, which come to life and place him in many peculiar situations.

**Cain—The Fairies' Circus.** By Neville Cain. Russell. \$1.25.

Fairies have rightly held their own in childhood, but this book is more art and grown-up fancy, and therefore it will be more difficult for young minds to grasp. Mr. Cain's text is but a slender thread to hold together the doings of fays who ride on sunbeams and falling leaves, and who find sport in catching falling stars. The full-page illustrations are delightful.

**Chambers—Orchard-Land.** By Robert W. Chambers. Illustrated in color by Reginald B. Birch. Harper. \$1.50 net.

The bright cover of this book will tempt girls and boys to look within. Two Indoor Children meet some of the inhabitants of Outdoor Land. Mr. Chambers, in his sprightly conversations, has mixed a deal of information in a most successful manner. Those who know Mr. Birch's work will sympathize with him over the poor reproductions of his colored drawings.

**Cheever—Lord Dolphin.** By Harriet A. Cheever. Estes. 40 cts. net.

This is told in the form of an autobiography, and in the conversational style common to books of its class. It will add to an already long list of books for supplementary reading in schools.

**Cowles—Jim Crow's Language Lessons, and Other Stories of Birds and Animals.** By Julia Darrow Cowles. Crowell & Co. 50 cts. net.

The book mart has a surfeit of tales written in this vein. Still, the stories will find their circle of readers to whom Jim Crow and the others will seem real personages.

**Denslow—A-B-C Book; One Ring Circus; ZOO; Humpty Dumpty; Old Mother Hubbard; Jack and the Bean-stalk; Mary had a Little Lamb; Five Little Pigs; Little Red Riding-Hood; Three Bears; House that Jack Built.** Illustrated by W. W. Denslow. Dillingham. 25 cts. each.

Mothers will find true what the publishers say about these books: each "is filled with action and fun in brilliant color." Those who believe in presenting only the bright side to children have here Mr. Denslow's versions of old tales, shorn of cruelty. Red Riding-Hood and the Wolf become great friends, and the Three Bears and Golden Hair live on terms of intimacy. The large type on cream paper is to be commended.

**Dick—Bilberry Wood.** By T. E. M. Dick. Brentano. \$1.50.

A rhymed story of the adventures befalling a small boy in his exploration of a wood in search of berries. Each incident has a colored picture by Alsa Beskow.

**Dodge—Baby Days, for very Little Folks.** Edited by Mary Mapes Dodge. Century Co. \$1.50.

The stories and jingles in this book will be read many times and "once more" before children tire of them. This is only another instance of the delectable juvenile feasts the editor of St. Nicholas knows so well how to serve.

**Francis—A Book of Cheerful Cats, and Other Animated Animals.** By J. G. Francis. Century Co. \$1.00.

This book has been much enlarged since its first edition. Its pictures will doubtless make Cheerful Children of those who follow the doings of the "Animated Animals." Much of the humor of expression will appeal to many a grown person.

**Harris—Wally Wanderoon.** By Joel Chandler Harris. McClure. \$1.60 net.

American folk-lore owes a debt of gratitude to the author of "Uncle Remus." There is a finish to his story-telling, and the tales in "Wally Wanderoon" are told in the spirit of the "good old times," and begin and end in the "good old way." This is a book that suggests afternoons curled up in an armchair, unconscious of the flight of time.



**Harrison—The Star Fairies and Other Fairy Tales.** By Edith Ogden Harrison. McClurg. \$1.25 net.

These original fairy tales, six in number, by Mrs. Carter Harrison, are attractively printed in large type on thick paper, with drawings and colored illustrations by Lucy Fitch Perkins.

**Hawkes—The Little Foresters.** By Clarence Hawkes. Crowell. 60 cts. net.

A peculiar interest attaches to this little book in the fact that its author has been totally blind since childhood. There is a true nature atmosphere in the different stories, and the animals and birds reveal their characteristics through conversation—a favorite form with many nature writers.

**Hobart—L'il Verses for L'il Fellers.** By George V. Hobart. Russell. \$1.40 net.

Spontaneity is the requisite in successful verse-writing for children. There are two classes of juvenile verse: *for* children and *about* children well exemplified in Stevenson and Riley. Mr. Hobart tries both veins and fails to catch the true spirit; his points are too long drawn out, and his children are too painfully observant in their soliloquies to be natural.

**Jamison—Thistledown.** By Mrs. C. V. Jamison. Century Co. \$1.20 net.

The author of "Lady Jane" and "Toinette's Philip" has written another story containing that old French flavor peculiar to New Orleans. Thistledown, the little hero, is an acrobat, and his early years are fraught with a mystery that results in quite a plot. The story is old in a pleasing manner.

**Kerr—Mr. Sharptooth.** By Joe Kerr. Illustrations by Robert H. Porteous. Dillingham. \$1.25.

In these days of extensive color work, the picture books for juveniles are resplendent and pleasing to the eye. The text becomes a secondary matter. It is doubtful whether the motive of "Mr. Sharptooth" is a wise one for impressionable minds, despite the fact that the career of a wild wolf ends in a toothless wolf being fed with a bottle. The illustrations make the book.

**Lang—The Crimson Fairy Book.** Edited by Andrew Lang. Longmans. \$1.60 net.

Mr. Lang has set us guessing what color his next fairy book will be. In the one for this year, he strongly emphasizes that he has only edited the tales in the rainbow series; that his brain is not quite fertile enough to turn them out so fast. But as an editor Mr. Lang has been successful in collecting folk tales that will catch the child's fancy, and the publishers have gathered them in a most attractive form.

**Moffett—Careers of Danger and Daring.** By Cleveland Moffett. Century Co. \$1.50.

This new edition of Mr. Moffett's book would attract by its title alone. Melodrama plays an important part in the early years of the boy, and he will thrill over these accounts of the daily occupations of the steeple-climbers, bridge-builders, and the like, whose every step means a risk of life.

**Moody—A Child's Letters to Her Husband.** By Helen Watterson Moody. Doubleday, \$1.00.

These letters are a very good imitation of the ten-year-old manner; yet it is never quite possible to lose sight of the fact that it is an adult and sophisticated pen that is framing the demure childish sentences. Happily, there is no tinge of sentimentality or precocious romanticism in the child's attitude toward the unknown boy whom she assumes will some day be her husband. But there is far too great consciousness of effect and, cleverly as they are done, the letters just miss of being either good fiction or a contribution to "Child-study."

**Packard—The Young Ice Whalers.** By Winthrop Packard. Houghton. \$1.20 net.

The title of this book partially reveals its contents. Two lads live the life of the Far North, and have many adventures among the natives of the land of ice and snow. It is written in the usual style of stories where plots are used as settings for useful information.

**Phillpotts—The Golden Fetich.** By Eden Phillpotts. Dodd. \$1.50.

This time Mr. Phillpotts has chosen the darkest region of the "dark continent" for his stage and brings into play all the forces of the myths and customs of the primitive peoples of mid-Africa. From this point of view the tale is curiously interesting. Then, again, it is a continuous chain of exciting adventures. Love above rules the camp and this will touch the heart of the world—the world that loves a lover.

**Raymond—The Mislaid Uncle.** By Evelyn Raymond. Crowell. 60 cts. net.

Here is a delightful story that will please children. A little girl, sent from California to Baltimore by express, falls into the hands of a wrong Uncle Joe, and brings into his life a lasting ray of sunshine.

**Reed—Brender's Bargain.** By Helen Leah Reed. Little, Brown & Co. \$1.20 net.

This story, which proves to be the last of a series, sounds the modern note in that it deals with social settlement work. The "bargain" is but a slender incident to set the ball rolling, but from it the author draws an extensive moral that is supposed to adorn the tale.

**Richards—More Five Minute Stories.** By Laura E. Richards. Estes. \$1.00 net.

The title of the book fitly describes its contents. There are jingles, in addition to stories and pictures, and in the kindergarten, Mrs. Richards's tales will be looked upon as another source of delight.

**Richards—The Golden Windows.** By Laura E. Richards. Little, Brown & Co. \$1.50.

These little profitable tales are characterized by a freshness that is charming. The clear meaning of the moral is sometimes lost in the symbolical setting, but to the child of sixteen, and to the grown person, this new book of Mrs. Richards's will appeal.

**Robinson—The Child's Arabian Nights.** By W. Heath Robinson. Brentano. \$1.50.

Brief outlines of twelve of the stories, in big print and with colored pictures.

**Rosecrans—Twilight Tales Told to Tiny Tots.** By Anita D. Rosecrans. Crowell. 50 cts. net.

Among the holiday books even the youngest must be catered to, and the "Twilight Tales" in this small collection contain new versions of old favorites, and new versions that will, perhaps, become favorites in time.

**Sage—Rhymes of Real Children.** By Betty Sage. Fox, Duffield & Co.

A book of verses for juvenile readers, with large colored pictures by Jessie Wilcox Smith. No more attractive "juvenile" has appeared this year.

**Seton—Two Little Savages.** By Ernest Thompson Seton. Doubleday. \$1.75 net.

A book of woodcraft for boys, in the form of a story relating the adventures of two lads who lived as Indians. The tale gives an opportunity for teaching practical lessons about camping out, the uses of plants, the making of traps, etc. The book has three hundred illustrations by Mr. Seton himself, mostly marginal drawings.

**Singleton—The Golden Rod Fairy Book.** By Esther Singleton. Dodd. \$1.60 net.

A collection of fairy stories brought together from the literature and folk-lore of many nations. It is illustrated by elaborate full-page pictures and marginal decorations, in color, by Charles Buckles Falls. The title appears to be taken from the prominence of the goldenrod in these designs.

**Smith—The Stories of Peter and Ellen.** By Gertrude Smith. Harper. \$1.30 net.

The hero and heroine of this little book seem to be created especially for little readers about

their own ages—six and four. The print is in large type and the illustrations in color. The text contains a healthy spirit.

**Smith-Green—The Book of the Child.** Drawings in color by Jessie Wilcox Smith and Elisabeth Shippen Green. Text by Mabel Humphrey. Stokes. \$2.00.

A gorgeous and beautiful book that will win the heart of the adult as well as of the child.

**Tappan—The Christ Story.** By Eva March Tappan. Houghton. \$1.50 net.

The life of Jesus Christ related for children in language which, while easily understood, is not below the dignity of the theme.

**Upton—The Golliwogg's Circus.** Pictured by Florence K. Upton. Verses by Bertha Upton. Longmans. \$1.50 net.

This is the ninth book in which Golliwogg has been pictured as a hero. The thirty-one colored plates, with accompanying verses, describe a circus in which youngsters will delight.

**Vaile—The Truth About Santa Claus.** By Charlotte M. Vaile. Crowell. 40 cts. net.

The truth really is that in these days of automobiles, the genial white-bearded Santa Claus has disappeared. This little book deals with the spirit of the Yuletide, which, working from heart to heart, prompts most people to do good. The incidents are too diffuse to leave lasting impressions; it is the story of "The Birds' Christmas Carol" type that is more successful, since there one finds both the story and the spirit.

**White—The Book of Children's Parties.** By Mary and Sara White. Century Co. \$1.00 net.

What did you do at the party? Perhaps you played "Christmas Candles" or "Christmas Stockings"; perhaps, if it were nutting time, you played "Hunting the Squirrel." Here is a little book bringing many valuable hints for parties during all seasons of the year. It even suggests suitable favors and menus. The authors are thoroughly in sympathy with the play instinct in children.

**Winnington—The "Outlook" Fairy Book for Little People.** By Laura Winnington. Outlook Co. \$1.20 net.

A gift-book for children, containing twenty-eight fairy tales selected from Grimm, Andersen, and less-known writers. Each story is accompanied by at least one original illustration by J. Conacher.

**Wright—Aunt Jimmy's Will.** By Mabel Os-good Wright. Macmillan. \$1.50.

A tale for young people, narrating the unexpected experiences of a New England girl brought to New York. There is also a subordinate detective interest.

## ESSAYS

**Cabell—The Thoughtless Thought of Carisabel.** By Isa Carrington Cabell. Holt. \$1.25.

The thoughts, it may be, are thoughtless, yet they are uncommonly entertaining. Of course they are only newspaper copy but they are shrewd, and humorous, and unfailingly good-tempered.

**Crothers—The Gentle Reader.** By Samuel McCord Crothers. Houghton. \$1.50.

Here is a collection of readable but unremarkable essays somewhat after the manner of the "Country Parson." We like them because of their gentle "fooling," their air of repose and generous allusion to all books and unquoted quotations.

**Foulke—Protean Papers.** By William Dudley Foulke. Putnam. \$1.00 net.

By his trenchant observations on book-reviewers, Mr. Foulke may think to frighten us from passing an opinion on his book. Yet he shall not deter us from enjoying the versatility and genial cynicism of a man of the world as those qualities appear on his pages. Like Scotch haggis the book is "a fine mass of confused eating."

**French—My Old Maid's Corner.** By Lillie Hamilton French. Century Co. \$1.00.

A graceful little series of essays, treating of the advantages and ameliorations of spinsterhood. There are many things to say in praise of this indispensable type of womanhood, in her more mellow and beneficent phases, and Miss French has said them agreeably and well. The "old maid" herein celebrated is a New Yorker of to-day, and the sketches form a story, in delicate outline, of her life, her home, and friends.

**Joline—The Diversions of a Book-Lover.** By Adrian H. Joline. Harper. \$3.00.

A volume of *causeries* on such literary topics as naturally lend themselves to a gossip treatment. Among them are the practice of grangerizing, the interest of old magazines, county histories, privately printed books, indexes, and other subjects of interest primarily to book collectors and secondarily to authors and readers. The writer's own reflections are thickly studded with anecdotes and reminiscences.

**Norris—The Responsibilities of the Novelist.** By Frank Norris. Doubleday, Page & Co. \$1.25.

Mr. Norris was very serious, very "up-to-date," and not in the least ambiguous in these essays on the art and the trade of novel-writing and a variety of allied topics. He made, however, no effort to cultivate the essay as a literary form and the preeminent value of these papers lies in their being the sincere expression of a clever and successful novelist's opinions. Many of the essays originally appeared in *THE CRITIC* and will not need recalling to its

readers. The book contains a complete bibliography of Mr. Norris's works.

**Watterson—The Compromises of Life.** By Henry Watterson. Fox, Duffield, & Co. \$1.50.

Any one might be glad to possess these writings of Colonel Watterson in book form. Their style is journalistic but of a high newspaper style; strong, condensed, fervent. Besides these are the work of a man who for forty years has played an important rôle in the political history of the nation. The volume contains Colonel Watterson's most important lectures and addresses and his strictures on the "smart set."

## FICTION

**Barr—Over the Border.** By Robert Barr. Stokes. \$1.50 net.

Mr. Barr has a facile pen and a fertile brain but not always that *sine qua non* of a romancer—the art of making the impossible seem probable. The tale recounts the adversities of a daughter of the Earl of Strafford; and adventures she has galore, following thick and fast on each other, ending, as they should, in the arms of the Scottish borderer, with whom most of them are connected. There are some grammatical slips: "rise" for "rises" on page 84; "whom" for "who" on page 110; and the curious mistake of "metalled" for "mettled" on page 189.

**Barry—The Congressman's Wife.** By John D. Barry. Smart Set Publishing Co. \$1.50.

The author of "The Congressman's Wife" tells us in the preface that his aim has not been primarily to depict conditions in American politics; that he has "merely used a familiar condition for the purpose of tracing some of its purely social and human complications." This is surely the right way to go about a piece of fiction, and throughout the story the reader is thankfully aware that the machinery of politics is used only when it is the motive power of actions or emotions.

**Benson—The Relentless City.** By E. F. Benson. Harper. \$1.50.

Mr. Benson's quality of work and his moral standards are by this time generally known. His handicraft is admirable rather than his ideals. In this story we have high society of New York and London, together with their country places. Mr. Benson handles American society without knowing enough about it. His style is light and clever. Most of his characters are vulgar.

**Brown—On the We-a Trail.** A Story of the Great Wilderness. By Caroline Brown. Macmillan. \$1.50.

Whoso has a taste for "Indian stories," of French guides and trappers, of Jesuit priests and scalping, of hardships in the forests and

elemental hates and loves of frontier folk, would best read this tale of earlier and heroic days. He will get his money's worth of atrocities, marvellous escapes, raptures and despair, topped off with a modicum of poetic justice.

**Bonner—To-morrow's Tangle.** By Jeraldine Bonner. Harper. \$1.25.

"To-morrow's Tangle" opens with an extraordinarily strong Prologue, in which the writer's dramatic instinct and descriptive talent are at their best. It takes us back to the early fifties, first to the grim Utah desert, where a double tragedy is enacted, then to the Sierra foothills, where another double tragedy ends in an idyll. The forsaking by a Mormon emigrant of his first wife and their child is the base of the plot, which develops in San Francisco in the seventies, and if it gives rise to melodramatic scenes we remember those were melodramatic times when truth was truly stranger than fiction. Of the characters, that of the Bonanza millionaire is the most forceful; the others are all sufficiently discriminated and more or less interesting. But that which holds us and to which we return is the Prologue. To have kept the whole book up to its level would have been to produce a masterpiece.

**Brown—Judgment.** By Alice Brown. Harper. \$1.25.

This "long short-story" must come as a disappointment to admirers of Miss Brown's work. It abounds in plot, sub-plots, intrigue, blackmail, cruelty, and misunderstanding and the climax is a fire. The far from subtle characters are familiar as stage types, particularly the relentlessly just father, who is at last brought to a realization of his shortcomings. Indeed, the story suggests the outline of the conventional drama far more than it does life.

**Burnham—Jewel.** By Clara Louise Burnham. Houghton. \$1.50.

Jewel, aged eight, was so glib a disciple of a modern "healing" cult that she succeeded in reforming a circle of relatives and step-relatives, regenerating their servants and curing the distempers of their domestic animals. As fiction, it is, of course, an extremely false little story. As a tract, it ought to be of good service to the cult in whose behalf it is written.

**Colton—Tioba.** By Arthur Colton. Holt & Co. \$1.25.

Mr. Colton displays a considerable versatility in these eleven short stories, in each of which he has presented some out of the way fragment of life with faithfulness and power. The work is free from the woodenness and conventionality of the average short story and the style has a discreet simplicity which is never crude. "Tioba" is a story which most writers would have made melodramatic, whereas Mr. Colton adroitly withdraws and permits his story to speak for itself. "The Enemies," in its unpretentious way, is a model. "Conlon" is another excellent story in which the sentimental treatment has been successfully avoided. Mr. Colton has the artist's instinct.

**Cotes—The Pool in the Desert.** By Mrs. Edward Cotes (Sara Jeannette Duncan). Appleton. \$1.50.

Mrs. Cotes's tales are generally bright and readable. These four are particularly so, presenting the interesting view of the clever woman of the world who has caught the manner of her evident model, Kipling. Mrs. Cotes knows India well,—to be more definite, the ways and doings of the Anglo-Indian Colony. She gives us the throb of life as it is—in English society—in that eastern, anomalous empire; and, incidentally, picturesque and sometimes brilliant descriptions of the country itself. There is a notable one of the Taj in "A Mother in India," the best and most convincing of the four tales. The first, that names the book, is the shortest and slightest, but not the least vivid. The concluding story, with its dramatic—almost melodramatic—plot, its realistic picture of the little English world at Simla, and its love-tale running like a golden thread through it, we have read before in an English Christmas number, but were glad to meet it again.

**Curtis—The Strange Adventures of Mr. Middleton.** By Warden Allan Curtis. Stone. \$1.00.

Mr. Warden Allan Curtis comes to us from Chicago with an offering of breezy stories, artfully cast in the form of the inexhaustible "Thousand and One Nights." The tales have ingenious and amazing plots; they are novel and are written with swiftness and relish, as if the author enjoyed himself in the writing. Often the reader is tripped by a sudden ludicrous invention into the tribute of a laugh. It is a pity that with so many amusing qualities the author had not the good taste to exclude an unpardonable commonness from some of the stories, and that he had apparently not a great deal of time to spend on his English.

**Doyle—Works of Arthur Conan Doyle.** Author's edition. Appleton. Subscription.

Of this handsome edition of Sir A. C. Doyle's writings two volumes have appeared, "The White Company" and "The Hound of the Baskervilles." The former has a portrait of the author; the latter a frontispiece representing Dr. Watson hiding in the hut on the moor. The edition is limited to one thousand sets.

**Eyre—The Trifler.** By Archibald Eyre. Smart Set Co. \$1.50.

A "love comedy" written in the first person. The hero's brother is an English Cabinet Minister, and part of the story has an election campaign for its background. The complications of the tale arise from the attempt to regain a packet of love-letters which were written by this politician's wife before her marriage, and which are in danger of being used against her for purposes of revenge.

**Field—The Bondage of Ballinger.** By Roswell Field. Revell. \$1.25.

A New England tale, which has for its leading



character a delightful old book-lover so absorbed by his ruling passion that he neglects for it all material ambitions. His devoted wife also comes prominently into the story, as well as the little daughter of a wealthy merchant whom the bibliophile inspires with his own love of letters. The frontispiece portrait of the old bibliophile is most attractive.

**Fielding—The Works of Henry Fielding.**

Edited by Gustavus Howard Maynadier, Ph.D. Crowell. \$12.00 the set.

A series comprising in twelve volumes the whole of Fielding's novels and the best of his dramas and miscellaneous writings. The editor, who is connected with the Department of English at Harvard, contributes an historical and critical introduction to each book. A photogravure frontispiece is also prefixed in each case.

**Ford—A Checked Love Affair and The Cortelou Feud.** By Paul Leicester Ford. Dodd. \$2.00.

Two short stories, handsomely reprinted together in one volume, with photogravures by Harrison Fisher and cover and marginal decorations by George Wharton Edwards.

**Gray—Gallops 2.** By David Gray. Century Co. \$1.25.

A collection of short stories, whose type may be recognized from their titles, "Her First Horse Show," "Isabella," "Crowninshield's Brush," "Ting-a-ling," "The Braybrooke Baby's Godmother," "The Echo Hunt," and "The Reggie Livingstones' Country Life."

**Hall—The Pine Grove House.** By Ruth Hall. Houghton. \$1.50.

A realistic little tale, told in quiet and easy style, with a plot and definite characters. The chief interest is the rescue from vulgar surroundings of the heroine, in spite of herself, by the hero. There are minor groups, some more or less nice, some more or less horrid, none very exciting, but all true enough to life.

**Harland—The Cardinal's Snuff-Box.** By Henry Harland. Lane.

A new edition of this popular novel with twenty full-page illustrations by G. C. Wilms-hurst.

**Harrison—The Unwelcome Mrs. Hatch.** By Mrs. Burton Harrison. Appleton. \$1.25.

This pathetic story is now republished with the added interest of having been dramatized since its first appearance.

**Herrick—Their Child.** By Robert Herrick. Macmillan. 50 cts.

An addition to the series of "Little Novels by Favorite Authors." The story itself is prefaced by a portrait and a biographical sketch of Mr. Herrick.

**Hobson—In Old Alabama.** Being the Chronicles of Miss Mouse, the Little Black Merchant. By Anne Hobson. Doubleday. \$1.50.

Miss Hobson paints the life-like portrait of an old Alabama negro woman, with her vanity, her kindness mingled with innate savagery, and garnished with folk-lore, superstitions, and much gossip. It is a work that, once getting, one keeps.

**Hope—Works of Anthony Hope.** Author's edition. Appleton. Subscription.

This edition, which is limited to one thousand sets, contains so far, "The Prisoner of Zenda" and "Quisanté," each in one volume. A photogravure illustration forms the frontispiece to each book.

**Jacobs—Many Cargoes.** By W. W. Jacobs. Stokes. \$1.50.

A new edition of the collection of sailor stories by which Mr. Jacobs made his reputation. The illustrations, eight in color and thirty-two in black-and-white, are by E. W. Kemble.

**Howells—Letters Home.** By William Dean Howells. Harper. \$1.50.

Mr. Howells's humor is not mere decoration; it is part of the very fabric of his work. Perhaps no one sentence, or no one letter in the collection telling his latest story, "Letters Home," would appeal to us as humorous, but the result of the whole is just that piquant entertainment that life itself affords to the appreciative onlooker. "There are some things so sacred that they make you sick," writes one correspondent; but these things are not too sacred to be rare fun for the receivers of the letters, or for us who are privileged to read over their shoulders. The fact that the story is told entirely in the letters has offered no difficulty to the delicate art of our cleverest author, who seems to enjoy letting his characters give themselves away instead of analyzing them for us. The plot itself has considerable human interest, for no one can fail to be curious as to how and why the very good and shy young man came to be engaged to two girls at the same time. The differing and sometimes opposite conclusions of two witnesses are the source of much of the entertainment in this up-to-date "Ring and the Book."

**Jessup—Little French Masterpieces.** Edited by Alexander Jessup. Translations by George Burnham Ives. 1. Prosper Mérimée; 2. Gustave Flaubert; 3. Théophile Gautier; 4. Honoré de Balzac; 5. Alphonse Daudet; 6. Guy de Maupassant. Putnam. \$1.25.

Bound in flexible leather this collection of stories will be suitable for a gift. The selection has been unerringly made. The stories are immortal. The introductions are by first critics: Brunetière, Marzials, Arthur Symons.

**Kempster—The Mark.** By Aguila Kempster. Doubleday. \$1.50.

A novel of India, with mystery, magic, hill-fighting, and Oriental adventure generally, in which an American physician takes an important part.



**Laughlin—Miladi.** By Clara E. Laughlin. Revell. \$1.20 net.

A book for young women, discussing in pleasant conversational fashion the problems of housekeeping, shopping, domestic services, reading, marriage, etc., in a thoroughly practical yet idealistic spirit. It recognizes the changes brought about by modern progress, but its summing-up is not on the whole friendly to "the new woman."

**Long—Madame Butterfly.** By John Luther Long. Century Co. \$1.80 net.

A new "Japanese" edition of Mr. Long's story, printed by the DeVinne Press on heavy paper. Its special features are a cover design by Genjiro Yeto and sixteen photographic illustrations by Mr. C. Yarnall Abbott, who posed a number of Japanese subjects for the purpose. The author prefixes to this edition a "prelude" in which he partly answers and partly evades the request of his publishers to tell something of the history of the book itself.

**Long—Sixty Jane.** By John Luther Long. Century Co. \$1.25.

The original humor and the irresistible Pennsylvania Dutch dialect in such a story as "The Strike on the Schlafelplatz Railroad" make it distinctly worth reading. As much cannot be said for all the stories in this collection of Mr. Long's. Where there is most of sentiment and of fancy his staccato, elliptical style seems least appropriate. "Sixty Jane," though to a certain extent a touching story, fails of being perfectly real. "The Lady and Her Soul" perhaps shows Mr. Long at his worst.

**Loomis—Cheerful Americans.** By Charles Battell Loomis. Holt. \$1.25.

There is enough truth in these little burlesques of Mr. Loomis's to commend them to one who notes Americanisms with sympathetic humor. The types he has rather delicately caricatured may not be new—humorous fiction has abounded in timid suburbanites and rampant tourists—but Mr. Loomis's whimsicalities are told with a discretion and good taste that are an agreeable substitute for novelty.

**McCarthy—The Proud Prince.** By Justin Huntly McCarthy. Russell. \$1.50.

A novel of the Court of Syracuse in the days of Robert of Sicily, telling how, though first known as Robert the Bad, he won the title of Robert the Righteous, and how Perpetua, daughter of Theron the executioner, became his Queen. Mr. McCarthy has founded his novel on the play he made for Mr. Sothorn, which is reviewed on another page of this number of THE CRITIC.

**Meade—A Gay Charmer.** By Laura T. Meade. Lippincott. \$1.50.

A story for girls, concerned with the joys and sorrows of two girls living in an English village. There is a considerable didactic element, but it is not obtrusive.

**Mitchell—Little Stories.** By S. Weir Mitchell. Century. \$1.00.

Some of these stories are surprisingly little, but most of them instinct with some large ethical idea. The variety is considerable, but the artistic skill is sustained in all.

**Osbourne—Love, the Fiddler.** By Lloyd Osbourne. McClure. \$1.50.

If stories of lovers and love-making must be produced in definite bulk, to meet a definite romantic hunger, then Mr. Lloyd Osbourne's short stories may serve a purpose. They are fiction, however, of an extremely feeble sort. A sense of humor and the gift we call good taste would have prevented Mr. Osbourne from writing the first story in the book, "The Chief Engineer," which, as it stands, is unfortunately an example of almost everything a short story ought not to be.

**Page—Two Prisoners.** By Thomas Nelson Page. Russell. \$1.00.

A book rewritten from a short story published some years ago. A great deal of "Christmas sentiment" has been extorted, immemorably, by writers of much less ability than Mr. Page, from situations not differing perceptibly from this story of a crippled child, a dog and a mocking bird. "Two Prisoners" is a survival of an outgrown school.

**Peattie—The Edge of Things.** By Elia W. Peattie. Revell. \$1.50.

In going to the far West, the "edge of things," young Dilling Brown found in the adobe house where he lived alone and herded sheep, some interesting traces of a young woman who had previously lived there with her brother. That is the romance, and it is not a hackneyed or perfunctory one. They are fresh, convincing pictures of Western life that Mrs. Peattie has scattered through her story, and they are genuine characters that she has indicated with such delicate skill.

**Poe—The Best Tales of Edgar Allan Poe.** Edited by Sherwin Cody. McClurg. \$1.00 net.

The editor's principle of selection has been to include all the stories which are especially worth preservation, with the addition of a few others which have been inserted to round out the variety of which Poe himself made such a point. The text is based on that of the Virginia edition, but Mr. Cody has attempted to retain Poe's own punctuation, capitalization, etc. In an Introduction he discusses Poe's work on the artistic and ethical sides.

**Potter—The Castle of Twilight.** By Margaret Horton Potter. McClurg. \$1.50.

"Wistfully I deliver up to you my simple story, knowing that the first suggestion of 'historical novel' will bring before you an image of dreary woodenness and unceasing carnage," remarks Miss Potter, in the foreword to her new novel. On the contrary, this

low-keyed romance of fourteenth century Brittany tells of a group of by no means militant or sanguinary folk, afflicted by unhappy loves and oppressed by a generally murky atmosphere. Miss Potter has, however, a pronounced gift of narrative and her story will, in spite of its melancholy, be found readable.

**Quiller-Couch—Hetty Wesley.** By A. T. Quiller-Couch. Macmillan. \$1.50.

The name of the book gives the key to it, for it is about the Wesleys and the early Wesleyan movement, before any separation from the Anglican Church was thought of by the Methodist. The literary quality of these pages is good, as any one might expect from this accomplished author.

**Rice—Mrs. Wiggs of the Cabbage Patch.**—**Lovey Mary.** By Alice Hegan Rice. Century Co. \$2.00 each.

A handsome "holiday edition" of these two popular stories, each in one volume. A notable feature is the pictures by Mrs. Florence Scovel Shinn, half in black-and-white and half in color. The publishers announce that this special edition is issued to celebrate the sale of a round half-million of the "Mrs. Wiggs" books.

**Sangster—Eleanor Lee.** By Margaret Sangster. Revell. \$1.50.

The old story of a woman's trials in reforming the man she has married. It is sad reading, but wholesome for many. The author has a sane judgment of human character, and is not misled by false theories of art for art's sake.

**Seawell—The Fortunes of Fifi.** By Molly Elliot Seawell. Bobbs-Merrill. \$1.50.

Another Napoleonic romance, dealing with the adventures of an actress who was cousin to a Pope and winner of a hundred thousand franc lottery prize. The story is not one to be judged by any standards of realism or historical plausibility, but it is told with an engaging, light-comedy air and it has in Napoleon a perennially absorbing character. The story is so unintermittently lively and full of action that it suggests having been designed for the stage.

**Smedley—An April Princess.** By Constance Smedley. Dodd. \$1.50.

Taken serially, the chapters in the very frothy and superficially romantic life of the "April Princess" might supply their moments of diversion. The dialogue is never dull and there are genuine touches both of sentiment and of satire.

**Smith—Colonel Carter's Christmas.** By F. Hopkinson Smith. Scribner. \$1.50.

In the previous chronicles of Colonel Carter no mention was made of a certain important festival held by the Colonel in Bedford Place during his impecunious days in New York. This omission is now supplied. One of the

guests at this Christmas celebration was none other than Colonel Carter's enemy, Mr. P. A. Klutchem, who had poured scorn upon the Cartersville and Warrentown Air Line Railroad.

**Smollett—The Works of Tobias Smollett.** Edited by Gustavus Howard Maynadier, Ph.D. Crowell. \$12.00 the set.

This edition is similar, in size, style of printing, and illustration, etc., to that of Fielding simultaneously issued by the same publisher.

**Thurston—On the Road to Arcady.** By Mabel Nelson Thurston. Revell. \$1.50.

A Washington story, of the not unpleasantly fantastic and romantic order, showing more appreciation of landscape than of character. The decorations and illustrations are unusually good and will call attention to the book as a "holiday" attraction.

**Turgénieff—The Novels and Stories of Iván Turgénieff.** Newly translated from the Russian by Isabel F. Hapgood. Scribner. \$2.00 net. Subscription only.

This "International Edition" of Turgénieff, printed from new plates by De Vinne, is to be complete in fifteen octavo volumes. The volumes already issued are: (1 and 2) "Memoirs of a Sportsman," (3) "Rudin" and "A King Lear of the Steppes," and (4) "A Nobleman's Nest." Mr. Henry James writes a general critical introduction (with personal reminiscences) on Turgénieff, and the translator contributes a Preface to each volume. Other notable features in the production of this handsome library set are the photogravure frontispieces on Japan paper, the binding in seal-brown sateen, and the author's initials in water-mark on every page.

**Warren-Brady—Tittlebat Titmouse.** By Samuel Warren and Cyrus Townsend Brady. Funk & Wagnalls. \$1.50.

More than sixty years ago Dr. Samuel Warren wrote "Ten Thousand a Year," a book which was not only highly praised by the critics, but had an enormous circulation. Though still sold and read, its length has made much against it. Mr. Brady, with the approval of the author's son, the late Rev. Dr. E. W. Warren, has therefore cut out more than two thirds of it—including legal discussions and matter of local and transitory interest—and has published the abridgment under the new title, "Tittlebat Titmouse," taken from the name of one of the leading characters in the tale. The present edition is illustrated by sixty-five original drawings by Will Crawford.

**Watanna—The Heart of Hyacinth.** By Onoto Watanna. Harper. \$2.00.

An elaborately decorated volume, containing the story of a little orphaned English girl, brought up in Japan. The story deals, lightly and prettily, and in an atmosphere interestingly charged with "local color," with

the awakening of the "heart of Hyacinth" and of its ultimate possession by her half-English foster-brother.

**Weyman—The Long Night.** By Stanley J. Weyman. Longmans. \$1.50.

We expect romance from Mr. Weyman, and he has not disappointed us. We have it here in the historic setting of old, prejudiced Geneva in the early days of Protestantism, before alchemy died its lingering death. The plot is somewhat complicated, but the only strain on the credulity is the incident—or rather some of the elaborations of the incident—of the phial with the elixir. However, that is a small matter in such a book. It is good story, told in Mr. Weyman's accustomed spirited style.

**Wharton—Sanctuary.** By Edith Wharton. Scribner. \$1.50.

The latest complete novel by this author, with illustrations by Walter Appleton Clark. This book will be reviewed at length in a later number of *THE CRITIC*.

**White—An Ocean Mystery.** By Caroline Earle White. Lippincott. \$1.25.

A romance of the coast, beginning near Dieppe and moving thence to Nice. There is mystery in it, and adventure, while, here and there it is brought into contact with French politics.

**Yechton—Honor D'Everel.** By Barbara Yechton. Dodd. \$1.50.

The canvas on which "Honor D'Everel" is portrayed is varied and interesting; the scene lies in the island of St. Croix, and the West Indian atmosphere, the old, impoverished family, its friends and darkey servants, are all well depicted. We think many an unsophisticated maiden will be pleased to follow the fortunes and misfortunes of this one.

## OUT-OF-DOOR BOOKS, ETC.

**Bostock—The Training of Wild Animals.** By Frank C. Bostock. Century Co. \$1.00 net.

I found my visitor, a theological professor, standing up with this book in his hands. He did n't sit down, but read on, standing. It was the end of the visit. He hurried out for the train with the remark, "I'll buy it and finish it when I get home." A bad book to leave on the table if you want your visitors not to read. We have all seen Bostock's show. His book is as good as his show.

**Brown—The Curious Book of Birds.** By Abbie Farwell Brown. Houghton. \$1.10 net.

There has been much scientific writing about birds, but the writer thinks it needs to be supplemented by a collection of the old-time fancies about them. She has therefore brought together from the folklore of France,

Germany, Roumania and many other countries—even from as far as Samoa and Malaysia—a number of quaint stories, which she has transcribed especially for the pleasure of American children. Of these twenty-nine stories, seven are reprinted from the *Churchman* and two from the *Congregationalist*.

**Calkins—Two Wilderness Voyagers.** By Franklin Welles Calkins. Revell. \$1.25.

"A true (?) tale of Indian life." A little girl and her brother, children of Fire Cloud, an Ogalala chief, escape from captivity among the Chippewas, and travel the wilderness of Minnesota back, eight hundred miles, to their home wigwam. They cross a wonderful country—overstocked with game,—escaping marvellously to the end of the trail. Young readers will find it long and old to follow; grown-ups will find it rather juvenile and monotonously eventful. The little voyagers are real savage young redskins, however,—no half-breeds,—though they do talk (and it's a pity for literary purposes) like a Latin prose translation. Mr. Calkins knows the Indian; he can tell a good short story, but a book of them becomes too much of a chronicle.

**Harrison—The Book of the Honey Bee.** By Charles Harrison. Lane. \$1.00.

This is number XIV. in the "Handbooks of Practical Gardening," and practical it certainly may be for the Englishman, but for the American bee-keeper it can hardly be more than interesting—interesting because of the exceptionally clear photogravures, and because of the slow, primitive way the English cottager has of doing things. Think of an American with his bees in a skep! He would have them in a hollow tree first. For use over here the book cannot be compared with our "A B C of Bee Culture."

**Hyde—With the Birds.** By Caroline Eliza Hyde, aged eighty-two years. Broadway Pub. Co.

Here are thirty-one pages of pure gold. Not since the day of "The Compleat Angler" has such delightful natural history as this appeared. It is a real addition to our slender Physiologus literature, sweet, simple, and as refreshing as "Thetbaldus." "Adam must have been endowed with a most gifted mind to know what names to give to so great a variety and multitude of creatures. Now we find them 'the birds' named so appropriately. . . . Bats come from Sur. They are very black, mouse-like birds." "The owl comes from Jericho. There many large broods must be brought forth to judge by the quantity of them with us," etc. A book to keep!

**Jefferies—An English Village.** By Richard Jefferies. Little, Brown & Co. \$2.00.

It is quite worth while to have waited for this charming American edition of Jefferies's "Wild Life in a Southern County." Jefferies is the Burroughs of England, and not without honor

in his own country, but little enough known among us. Here is perhaps the best of his nature-books, illustrated with many of Clifton Johnson's photograph-pictures of Wiltshire—almost as good as a walk through the old village with Jefferies at your side.

**London—The Call of the Wild.** By Jack London. Macmillan. \$1.50.

This is not a nature-book, but a strong, vital tale of a splendid sled-dog in the Klondike. There is nature in it, however, human, brute, primeval earth nature that reddens one's blood as he reads. If Kipling had written a third "Jungle Book," it might have been "The Call of the Wild." Indeed, it is the story of Mowglie and the Pack reversed. "Buck" hears the call of the wild; Mowglie feels the spring running; and both obey. Buck will live long among the dogs of literature, if, indeed, he does not "lead the team." There are some fine pictures in color by C. L. Bull and others.

**Long—Following the Deer.** By Wm. J. Long. Ginn. \$1.00.

Mr. Long turns his books as a merchant his capital. Every little while they are worked over, given a new title and cover, and sent off again. "Following the Deer," is out of "Secrets of the Woods." The author has taken no liberties with fact in this volume, he assures us, except to make up the big buck out of several deer. The plot of the story necessitates this. Besides the tale there is more or less of woodcraft, nature-talk, and humane teaching in the book, along with an abundance of pictures—so many that the pages are blotted with them. As a story this is too much of a nature-book; and as a nature-book, too much of a story. Mr. Long ought frankly to turn story-writer.

**Simson—Garden Mosaics.** By Alfred Simson. Appleton. \$1.00 net.

"I propose in this chronicle to record whatever comes into my head on any subject," says the author—a common enough method with modern book-makers, but not often so boldly confessed. It is a smart, condescending volume, with many interesting, suggestive things about growing flowers, and many things not interesting about religion and things in general.

**Torrey—The Clerk of the Woods.** By Bradford Torrey. Houghton. \$1.10 net.

Frank, sincere, and breezy—as bright and happy throughout as a fresh October day. No catalogue, no diary, no almanac here, at all—simply a series of short, brittle out-of-door papers written all in the sunshine of the round year. It is very human for a nature-book; but the human nature in "The Clerk of the Woods" is of a most delightful kind.

## POETRY AND VERSE

**Gillespy—The Eastward Road.** By Jeannette Bliss Gillespy. James Pott & Co. \$1.00.

There is something in the tuneful melancholy of the verses in this little volume that makes a very sensible appeal to the reader; and their very melancholy has something of basic hope, something that corresponds to the line in Keats's sonnet, still singing its way in our memories,

"Aye, on the shores of darkness there is light."

Miss Gillespy—in her poems at least—has a heart to try conclusions with Fate. She will face unflinchingly whatever sequel the full joy of living may hold in store, as appears in "Aftermath."

"The flower falls. My heart, bereft,  
Goes softly down the darkening ways.  
Thank God that still the thorn is left  
As earnest of our rose-red days."

**Huckel—Wagner's "Parsifal."** As retold by Oliver Huckel. Thomas Y. Crowell & Co. 75 cts. net.

The Oxford and Berlin scholar who, after two seasons of Bayreuth exposition of his theme, and much subsequent study, has cast this crowning piece of Wagnerian opera into blank verse, has done most acceptable service to English readers. The rendering, as the author premises, is not so much a translation as a "transfusion of the spirit" of the original. Mr. Huckel has provided much interesting collateral matter in his "Foreword"; and he has made the following very apt characterization of the position which the drama of "Parsifal" occupies in its own special field: "The drama suggests the early miracle and mystery plays of the Christian Church; but more nearly, perhaps, it reminds one of those great religious dramas, scenic and musical, which were given at night at Eleusis, near Athens, in the Temple of the Mysteries, before the initiated ones among the Greeks, in the days of Pericles and Plato." Mr. Huckel frankly admits that he has cast this "retold" legend in the "form made classic in Tennyson's 'Idylls of the King.'" The results are, in the main, gratifying. Special type designs in black and red, with other tasteful embellishments, increase the attractiveness of the work.

**Monroe—The Passing Show.** By Harriet Monroe. Houghton, Mifflin & Co. \$1.10 net.

Five "modern plays" in verse, entitled, "The Thunderstorm," "At the Goal," "After All," "A Modern Minuet," and "It Passes By." They are evidently written with a poetic rather than a dramatic purpose; two of them are complete in ten pages each.









# The Critic

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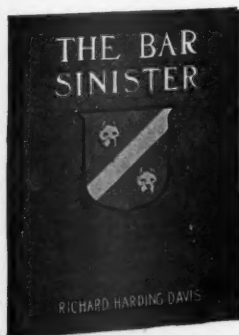
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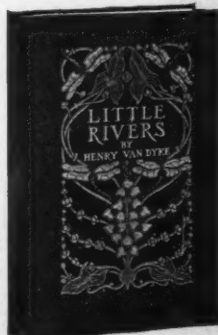
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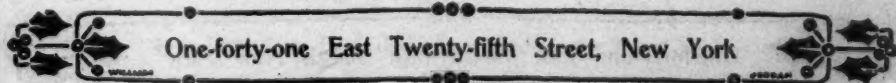
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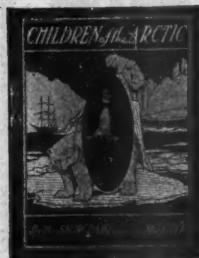
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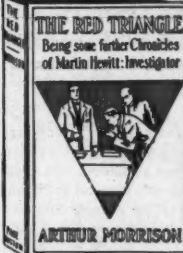
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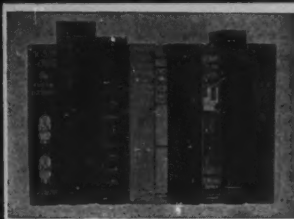
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"GET the best"—this to the public; "make the best"—this to themselves, has been the motto of the publishers of Webster's International Dictionary. Their aim has been to make the best popular dictionary in the English language, in respect to accuracy, clearness, fullness, convenience, and usefulness to all classes of consulters. Comparison is not here made with the many-volumed and encyclopedic works, but with those whose size and form adapt them to quick and easy use; the one-volume books which aim to serve all classes from the erudite scholar to the school-child.

Without a word of disparaging comment on other works which claim to rival Webster, let us seek the verdict of some tribunal so high in character and intelligence, so numerous in membership, and so impartial in constitution, as to give a sanction like that of a court of last resort. Three such tribunals will be cited as to the merits of Webster's International Dictionary, in comparison with all works of similar aim.

To what authority upon doubtful questions do the American people habitually pay the highest deference? Unquestionably, to the National and State Supreme Courts. They are not only accepted as final arbiters on the vast and vital matters within their immediate sphere, but in great emergencies, like a disputed presidency, or a wide-spread labor disturbance, the national impulse turns to these courts as the strongholds of broad intelligence and the highest fairness. Weighty then are their opinions on a subject so peculiarly within their range as text-books of definitions. Language, the medium through which all statutes and precedents are expressed, is the very subject matter with which courts are continually dealing. It is of the first consequence to them to have some standard of appeal as to the meanings and usages of words, which is not only of the first order of intrinsic merit, but is so widely recognized as to command popular

approval. Hear then the opinions, first of individuals and then virtually of the entire body of the highest judiciary of the country.

In the United States Supreme Court, Chief Justice Fuller says of the International: "I regard it as of the utmost value in accuracy of definition, and have found it in all respects complete and thorough." Justice Gray: "I always considered Webster's Dictionary as the best in the language in the matter of definitions." Justice Brewer: "From my childhood up, Webster's Dictionary has been my authority. The last, the International Dictionary, is the perfection of dictionaries." Justice Brown, after a life-long experience, has found it "invaluable as a book of easy reference," and believes "it will succeed for many years in maintaining its position as the leading dictionary of the language." Justice Shiras is no less emphatic. Justice Harlan says: "It should be in the library of every American judge, lawyer, preacher, journalist, statesman, and student"; and while it is desirable to have more than one dictionary always at hand, "if only one can be afforded, preference should be given to Webster's International Dictionary." Justice McKenna has "always used the Webster" and finds its old reputation as to completeness and accuracy sustained by the International. Justice White in "daily use" finds the book "of the greatest utility"; and Justice Peckham, praising especially the Supplement of 1900, regards the whole work as constituting "a perfect exposition of the English language as existing at this time."

Turning now to the highest courts of all the States, we find an almost unanimous consensus to the same effect. Thus, Chief Justice Knowlton of the Massachusetts Supreme Court says: "For all who want but one dictionary of the English language for general use in any department of study, or in literary or professional work, I regard Webster's International as decidedly the best." And so on through the State Courts, the entire body of judges generally speaking as one. In many instances the statement is explicit that the International is preferred before all others. The most guarded expression is that of the Justices of the New York Court of Appeals, and they speak of the International as "in no respect falling behind its numerous rivals, however remarkable for their extent and accuracy." The opinions of

\* Chapter I of "The Story of a Book" was published in the October issue. Chapter II appeared in the November issue.

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the entire bench of other State Supreme Courts may be briefly sampled. Pennsylvania: "No other single volume is so valuable or so satisfactory." New Hampshire: "The best one-book dictionary of the English language." Arkansas, California, Oregon, and Wisconsin say the same. Kentucky calls it "the most comprehensive and accurate dictionary in existence." Nevada says: "In our library we have many other dictionaries, but all of them put together are not consulted as much as Webster." New Jersey: "For every-day use, no English lexicon is at all comparable with Webster's International." Equally emphatic are Delaware, Idaho, Kansas, Michigan, Minnesota, Mississippi, Rhode Island, Tennessee, Vermont, Virginia, and Washington. All these are explicit in affirming the International as *the best* for general use; and this is since the publication of all its would-be rivals. The Florida Justices define its peculiar service to the bench: "Frequently the proper interpretation of an instrument or a statute, before us for review, hinges upon the accurate definition of a word: in all such cases we turn with confidence to Webster's International." Others dwell upon the fund of general information; thus the North Dakota Justices: "No other single book extant contains such stores of rich, varied, and exact knowledge." The Ohio Supreme Court: "The new (1900) edition of Webster's International seems to have reached the acme of perfection in book-making, editorially and mechanically." In brief, the entire body of Judges in the National and State Supreme Courts, with the exception of hardly a dozen individuals (and these recommended no other), have borne testimony to the pre-eminent merit of the International.

To the question, "What popular dictionary is accepted as of the highest authority and value by the people of the United States?"—could there be any more weighty answer than this almost unanimous testimony of the Supreme Court Judges of the Nation and all the States?

Another tribunal may be cited, which in a different field carries not less authority, and which speaks with one voice. The public-school systems of the forty-five States are practically a unit in favor of the International. Every one of their State Superintendents recommends it in the highest terms. In every State Normal School it is the accepted standard. Wherever State funds have been appropriated for the purchase of a large dictionary for the schools, Webster's

has been the book. The school books of the country, wherever they are of such character as to require a standard in spelling, pronunciation, and definition, follow the International with hardly an exception.

The highest judiciary and the entire public-school system—better indexes of American opinion can hardly be named. It remains to question that broader constituency which the name "International" suggests,—the English-speaking peoples beyond America. It has been said that the judgment of foreigners carries a weight like that of posterity,—owing to its freedom from local or temporary bias. Taking first Great Britain: the popular test shows a sale of the International far beyond that of any other one-volume dictionary, English or American. The official test is given by the fact that the only Governmental departments of Great Britain using any standard of language—the Postal and Telegraphic, both managed entirely by the Government—follow the International. The scholar's test may be best indicated, to take from many tributes the most authoritative and impressive, by the unsolicited words of Dr. Murray, editor of the unfinished many-volumed Oxford Dictionary, and probably the highest individual authority on lexicography in the English-speaking world: "In this its latest form, and with its large Supplement and numerous Appendices, Webster's International Dictionary is a wonderful volume, which well maintains its grounds against all rivals, on its own lines." And again: "The last edition of Webster, the International, is perhaps the best of one-volume dictionaries."

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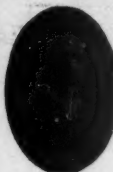
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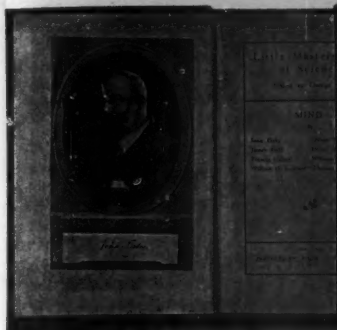
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VOL. XLIII

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NO. 6

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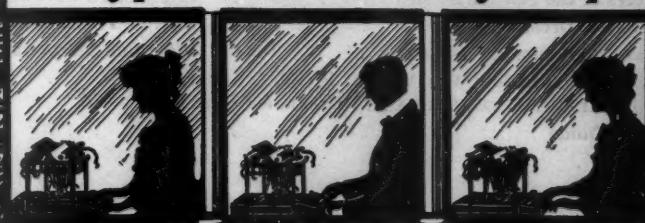
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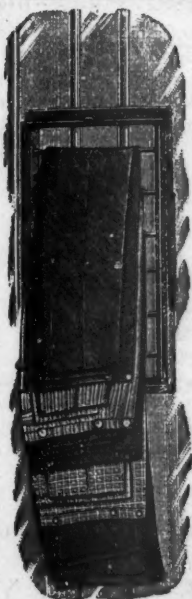
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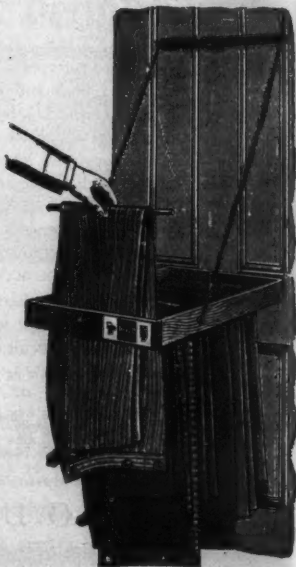
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Tomlinson (Everett T.), A Lieutenant under Washington. Houghton, Mifflin & Co. \$1.20.  
Narrated by Vanderlip (Washington), and Set Forth by Hulbert (Homer B.), In Search of a Siberian Klondike. The Century Co. \$2.00.  
White (Stewart Edward), The Forest. The Outlook Co. \$1.50.

### BIOGRAPHY

Boynton (Henry W.), Bret Harte. McClure, Phillips & Co.  
Carpenter (George Rice), John Greenleaf Whittier. Houghton, Mifflin & Co. \$1.10.  
Greenslet (Ferris), Walter Pater. McClure, Phillips & Co.  
Gregorius (Ferdinand), Lucretia Borgia. Appleton. \$2.25.  
Macaulay's Life of Samuel Johnson. Edited with Introduction and Notes by Charles Lane Hanson. Ginn & Co. 25 cents.  
Translated by Hawtree (Valentina), The Life of Saint Mary Magdalen. John Lane.  
Newly edited by Inghen (Roger), The Autobiography of Leigh Hunt. 2 vols. Dutton. \$7.50.  
Translated into English by Nevill (Ralph), Memoirs of Monsieur D'Artagnan. 3 vols. Little, Brown & Co.  
Rowlands, Walter. Among the Great Masters of the Drama. Dana Estes & Co. \$1.20.  
Edited by Smith (George Gardner), Spencer Kellogg Brown. Appleton. \$1.35.  
Stoddard (Richard Henry), Recollections. A. S. Barnes & Co. \$1.50.  
Tallentyre (S. G.), The Life of Voltaire. 2 vols. Putnam. \$6.00.  
Tuckerman (Bayard), Philip Schuyler. Dodd, Mead & Co. \$1.60.  
Whibley (Charles), William Makepeace Thackeray. Dodd, Mead & Co. \$1.00.

### FICTION

Adler (Max), In Happy Hollow. H. T. Coates & Co.  
Anthony (Geraldine), Four-in-Hand. Appleton. \$1.50.  
Atkinson (Eleanor), Mamzelle Fifi. Appleton. \$1.50.  
Baldwin (May), Sibyl; or, Old School Friends. Lippincott.  
Bonner (Geraldine), To-Morrow's Tangle. Bobbs-Merrill Co.  
Boyce, Neith, The Forerunner. Fox, Duffield & Co.  
Brady (Cyrus Townsend), Tittlebat Titmouse. Funk & Wagnalls. \$1.50.  
Brady (Cyrus Townsend), Sir Henry Morgan, Buccaneer. G. W. Dillingham Co. \$1.50.  
Bretherton (Ralph Harold), The Beatrice Book. John Lane. \$1.20.  
Bunyan (John), The Pilgrim's Progress. Revell. \$1.50.  
Charles (Frances), The Awakening of the Duchess. Little, Brown & Co.  
Clark (Felicia Buttz), The Sword of Garibaldi. Eaton & Maine. \$1.25.  
Edited, with Introductory Studies, by Sherwin Cody, The Best Tales of Edgar Allan Poe. A. C. McClurg & Co. \$1.00.  
Corbin (John), The First Loves of Perilla. Fox, Duffield & Co.  
Cotes (Mrs. Everard), The Pool in the Desert. Appleton. \$1.50.  
Crawford (P. Marion), The Heart of Rome. Macmillan.  
Curtis (Wardson Allan), The Strange Adventures of Mr. Middleton. H. S. Stone & Co.  
Dainty Devils. W. H. Young & Co. \$1.25.  
Dearborn (Malcolm), Bethsaida. G. W. Dillingham Co. \$1.50.  
Deeping (Warwick), Uther and Igraine. The Outlook Co. \$1.50.  
Deland (Margaret), Dr. Lavender's People. Harper. \$1.50.  
Dickson (Harris), She that Hesitates. Bobbs-Merrill Co.  
Doyle (A. Conan), The Hound of the Baskervilles. Appleton.  
Doyle (A. Conan), The White Company. Appleton.  
Earle (Mabel), New Fortunes. A. S. Barnes & Co. \$1.25.  
Eyre (Archibald), The Trifler. The Smart Set Pub. Co. \$1.50.  
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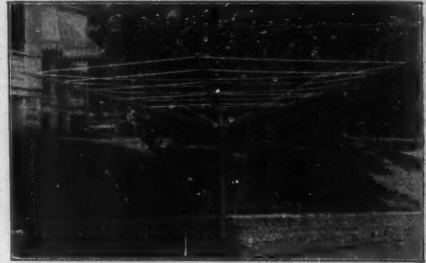
Books Received—Continued.

Ford (Paul Leicester), A Checked Love Affair. Dodd, Mead & Co. \$2.00.  
 Francis (M. E.), Christian Thal. Longmans, Green & Co. \$1.50.  
 Fraser (W. A.), The Blood Lilies. Scribner. \$1.50.  
 Goldsmith (Oliver), The Vicar of Wakefield. Appleton. \$1.50.  
 Gwynn (Stephen), John Maxwell's Marriage. Macmillan. \$1.50.  
 Haggard (H. Rider), Stella Fregeliu. Longmans, Green & Co. \$1.50.  
 Harraden (Beatrice), Katharine Frensham. Dodd, Mead & Co. \$1.50.  
 Herrick (Robert), Their Child. Macmillan.  
 Hocking (Joseph), A Flame of Fire. F. H. Revell Co. \$1.50.  
 Hope (Anthony), The Prisoner of Zenda. Appleton.  
 Hope (Anthony), Quisante. Appleton.  
 Hopkins (Herbert M.), The Torch. Bobbs-Merrill Co.  
 Jacobs (W. W.), Many Cargoes. F. A. Stokes Co. \$1.50.  
 Jerome (Jerome K.), Tea-Table Talk. Dodd, Mead & Co. \$1.00.  
 Kauffman (Reginald Wright), Carpenter (Edward Childs), The Chasm. Appleton. \$1.50.  
 Kempster (Aquila), The Mark. Doubleday, Page & Co. \$1.50.  
 Kingsley (Charles), Yeast. J. P. Taylor & Co. \$2.00.  
 Lessing (Bruno), Children of Men. McClure, Phillips & Co.  
 Lewis (Alfred Henry), The Boss. A. S. Barnes & Co. \$1.50.  
 Lighton (William R.), The Ultimate Moment. Harper. \$1.50.  
 Long (John Luther), Madame Butterfly. The Century Co. \$1.80.  
 MacFall (Haldane), The Masterfolk. Harper. \$1.50.  
 MacGregor (Hector), The Souther's Lamp. F. H. Revell Co. \$1.50.  
 Major (Charles), A Forest Hearth. Macmillan. \$1.50.  
 Malone (Joseph S.), Sons of Vengeance. Fleming H. Revell Co. \$1.50.  
 Manning (Marie), Judith of the Plains. Harper. \$1.50.  
 Marchmont (Arthur W.), When I Was Czar. F. A. Stokes Co.  
 Mason (Caroline Atwater), Holt of Heathfield. Macmillan. \$1.50.  
 McCarthy (Justin Huntly), The Proud Prince. R. H. Russell.  
 Merriman (Henry Seton), Barlasch of the Guard. McClure, Phillips & Co.  
 Merwin (Samuel), The Whip Hand. Doubleday, Page & Co. \$1.50.  
 Miller (Alice Duer), Calderon's Prisoner. Scribner. \$1.50.  
 Ogden (G. W.), Tennessee Todd. A. S. Barnes & Co. \$1.50.  
 Payne (Will), Mr. Salt. Houghton, Mifflin & Co. \$1.50.  
 Pemberton (Max), Doctor Xavier. Appleton.  
 Rice (Alice Hegan), Mrs. Wiggs of the Cabbage Patch. The Century Co. \$2.00.  
 Rice (Alice Hegan), Lovey Mary. The Century Co. \$2.00.  
 Richards (Laura E.), The Green Satin Gown. Dana Estes & Co. 75 cents.  
 "Rita," Souls. Brentano.  
 Russell (J.), The Judgment of God. The Book Pub. House.  
 Russell (F. Baron), Borlase & Son. John Lane. \$1.50.  
 Sears (Baldwin), The Circle in the Square. A. S. Barnes & Co. \$1.50.  
 Sherwood (Margaret), Daphne. Houghton, Mifflin & Co. \$1.00.  
 Smith (F. Hopkinson), Colonel Carter's Christmas. Scribner. \$1.50.  
 The Novels of Smollett (Tobias). Edited, with Introductions, by Gustavus Howard Maynadier, Ph.D. 12 vols. T. Y. Crowell & Co. \$12.00.  
 Spearman (Frank H.), The Daughter of a Magnate. Scribner. \$1.50.  
 Tarkington (Booth), Cherry. Harper. \$1.25.  
 Trask (Katrina), Free, Not Bound. Putnam. \$1.10.  
 Waltz (Elizabeth Cherry), Fa Gladden. The Century Co. \$1.50.  
 Warner (Anna B.), West Point Colors. Revell. \$1.50.  
 Wharton (Edith), Sanctuary. Scribner. \$1.50.  
 White (Caroline Earle), An Ocean Mystery. Lippincott.  
 Wood (Edith Elmer), The Spirit of the Service. Macmillan. \$1.50.  
 Wright (Mabel Osgood), Aunt Jimmy's Will. Macmillan. \$1.50.  
 Young (R. E.), Sally of Missouri. McClure, Phillips & Co.

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 Fiske (John), The Dutch and Quaker Colonies in America. 2 vols. Houghton, Mifflin & Co. \$8.00.  
 Griffiths (William Elliot), Young People's History of Holland. Houghton, Mifflin & Co. \$1.50.  
 Hough (Emerson), The Way to the West and the Lives of Three Early Americans—Boone, Crockett, Carson. Bobbs-Merrill Co.  
 Howe (M. A. De Wolfe), Boston, The Place and the People. Macmillan. \$2.50.  
 Hume (Martin), The Love Affairs of Mary Queen of Scots. McClure, Phillips & Co.  
 James (George Wharton), Indians of the Painted Desert Region. Little, Brown & Co. \$2.00.  
 Johnson (William Henry), Pioneer Spaniards in North America. Little, Brown & Co. \$1.20.  
 Klaczko (Julian), Rome and the Renaissance. Putnam. \$3.50.  
 Molloy (J. Fitzgerald), The Sailor King, William the Fourth, His Court and His Subjects. 2 vols. Dodd, Mead & Co. \$6.50.  
 Noll (Arthur Howard), From Empire to Republic. A. C. McClurg & Co. \$1.42.  
 Noll (Arthur Howard), A Short History of Mexico. A. C. McClurg & Co. 75 cents.  
 Schouler (James), L.L.D., Eighty Years of Union. Dodd, Mead & Co. \$1.75.  
 Sprague (William C.), Napoleon Bonaparte. A. Wessels Co. \$1.00.  
 Thwaites (Reuben Gold), How George Rogers Clark Won the Northwest, and Other Essays in Western History. A. C. McClurg & Co.  
 Watson (Thomas E.), The Life and Times of Thomas Jefferson. Appleton. \$2.50.

### JUVENILE

- Pictures by Beskow (Elsa), Verses by Dick (T. E. M.). Bilberry Wood.  
 Burrow (Francis Russell), Alexander in the Ark. Lippincott.  
 Edited by Clarke (J. Erskine), M.A., Chatterbox for 1903. Dana Estes & Co. \$1.40.  
 Crissey (Forrest), The Country Boy. Fleming H. Revell Co. \$1.50.  
 Denslow (W. W.), Zoo. G. W. Dillingham Co. 25 cents.  
 Denslow (W. W.), House that Jack Built. G. W. Dillingham Co. 25 cents.  
 Denslow (W. W.), Three Bears. G. W. Dillingham Co. 25 cents.  
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 Denslow (W. W.), Jack and the Bean-Stalk. G. W. Dillingham Co. 25 cents.  
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 Denslow (W. W.), A. B. C. Book. G. W. Dillingham Co. 25 cents.  
 Denslow (W. W.), One Ring Circus. G. W. Dillingham Co. 25 cents.  
 Harrison (Edith Ogden), The Star Fairies and Other Fairy Tales. A. C. McClurg & Co.  
 Hill (Elizabeth), My Wonderful Visit. Scribner. \$1.20.  
 Kerr (Joe), Mr. Sharptooth. G. W. Dillingham Co. \$1.25.  
 Edited by Lang (Andrew), The Crimson Fairy Book. Longmans, Green & Co. \$1.00.  
 Lewis (Jocelyn), The Adventures of Dorothy. The Outlook Co. \$1.50.  
 McNeil (Everett), Dickson Bend-the-Bow. Saalfield Pub. Co. \$1.50.  
 Meade (Laura T.), A Gay Charmer. Lippincott.  
 Musson (Bennet), Maisie and Her Dog Snip in Fairyland. Harper. \$1.30.  
 Reed (Helen Leah), Brenda's Bargain. Little, Brown & Co. \$1.20.  
 Richards (Laura E.), More Five-Minute Stories. Dana Estes & Co. \$1.00.  
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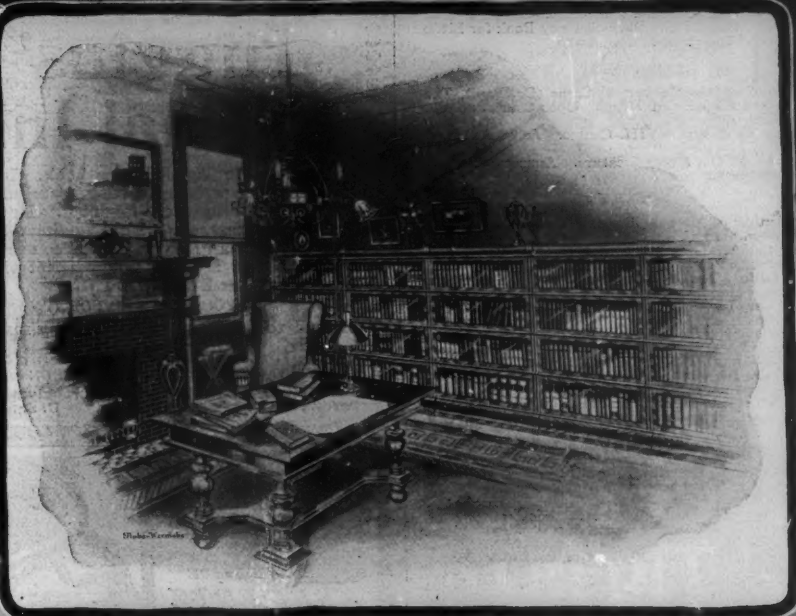
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Sage (Betty). Rhymes of Real Children. Pictures by Jessie Wilcox Smith. Fox, Duffield & Co.  
 Saxby (Lewis). The Life of a Wooden Doll. Fox, Duffield & Co.  
 Seton (Ernest Thompson). Two Little Savages. Doubleday, Page & Co. \$1.75.  
 Singleton (Esther). The Golden Rod Fairy Book. Dodd, Mead & Co. \$1.60.  
 Tappan (Eva March). The Christ Story. Houghton, Mifflin & Co. \$1.50.  
 Verses by Upton (Bertha). Pictured by Upton (Florence K.). The Colliwogg's Circus. Longmans, Green & Co. \$1.50.  
 White (Richardson D.). Longley. (Margaret D.). Soap's Fables. Saalfield Pub. Co. \$1.25.  
 Winnington (Laura). The Outlook Fairy Book for Little People. The Outlook Co. \$1.20.

PAMPHLET

Translated from the Chinese by Carus (Dr. Paul). The Canon of Reason and Virtue. Open Court Pub. Co. 25 cents.  
 Don Juan, XVII. and XVIII. Cantos. Arliss Andrews. 15.  
 Lamb (Rev. M. C.). Every Creature. American Baptist Pub. Society.

POETRY

By the Author of "Doctor Syntax," The Dance of Life. Appleton. \$1.50.  
 Selected and Arranged by Carrington (Fitz Roy). The Shepherd's Pipe. Fox, Duffield & Co.  
 Carroll (Lewis). The Hunting of the Snark, and Other Poems. Harper. \$3.00.  
 Poems of Cary (Alice and Phoebe). T. Y. Crowell & Co. 60 cents.  
 Edited by Cary (Elizabeth Luther). Poems by Dante Gabriel Rossetti. 2 vols. Putnam. \$6.50.  
 Chaucer (Geoffrey). The Canterbury Tales. T. Y. Crowell & Co. 60 cents.  
 Daskam (Josephine). Poems. Scribner. \$1.25.  
 Dix (Beulah Marie) and Sutherland (Evelyn Greenleaf). A Rose o' Plymouth Town. H. B. Turner & Co. \$1.50.  
 Gilbert (C. Allan). In Beauty's Realm. With Lyric Poems selected and arranged by Arthur H. Hahlo and George S. Hellman. Fox, Duffield & Co.  
 Gilder (Richard Watson). A Christmas Wreath. The Century Co. \$1.40.  
 Holbein (Hans). The Dance of Death. Scott-Thaw Co.  
 Khayyam (Omar). The Rubaiyat. Putnam. 30 cents.  
 Kingsley (Charles). Poems. J. F. Taylor & Co. \$2.00.  
 Kiser (Samuel Ellsworth). Ballads of the Busy Days. Forbes & Co. \$1.25.  
 Edited with an Introduction by Moses (Montrose J.). Everyman. J. F. Taylor & Co. \$1.00.  
 Pattie (Fred Lewis). The Message of the West.  
 Peattie (Elia W.). Poems You Ought to Know. F. H. Revell Co. \$1.50.  
 Shakespeare (William). Macbeth. With Notes, Introduction, and Glossary by George Smith, M.A. Henry Holt & Co.  
 Shakespeare (William). The Tempest. Notes, Introduction, and Glossary by Oliphant Smeaton, M.A. Henry Holt & Co.  
 Shakespeare (William). The Merchant of Venice. Edited by W. J. Rolfe.  
 Spenser (Edmund). The Faerie Queene. T. Y. Crowell & Co. 60 cents.  
 Spenser (Edmund). Complete Works. Introduction by William P. Trent. T. Y. Crowell & Co. \$2.00.  
 Syrett (Netta). Six Fairy Plays for Children. John Lane.  
 Thayer (Wildie). Carbon. Morning Star Pub. House.  
 Trask (Katrina). Christalun. Putnam. \$1.25.  
 Trowbridge (John Townsend). Poetical Works. Houghton, Mifflin & Co. \$2.00.

RELIGION

Faulkner (John Alfred, D.D.). The Methodists. Baker & Taylor Co. \$1.00.

TRAVEL

Austin (Mary). The Land of Little Rain. Houghton, Mifflin & Co. \$2.00.  
 Hart (Jerome). Two Argonauts in Spain. Payot, Upham & Co. \$1.25.  
 Stevenson (Robert Louis). An Inland Voyage. H. B. Turner & Co. \$1.25.  
 Thwaites (Reuben Gold). On the Storied Ohio. A. C. McClurg & Co.

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- Aldrich (Fred Davis, A.B.), and Foster (Irving Lysander, A.M.), A French Reader. Ginn & Co. 50 cents.
- Aldrich (Thomas Bailey), Ponkapog Papers. Houghton, Mifflin & Co. \$1.00.
- Aldrich (Wilbur), Money and Credit. The Grafton Press.
- Antigone. Paul Elder & Co. \$1.00.
- Black (Hugh, M.A.), Work. F. H. Revell Co.
- "Bond Mann," Mother Goose and Others in Wall Street. J. F. Taylor & Co. 25 cents.
- Booth (Maud Ballington), After Prison—What? F. H. Revell Co. \$1.25.
- Bridge (James Howard), The Inside History of the Carnegie Steel Company. The Adline Book Co. \$2.00.
- Brigham (Albert Perry), Geographic Influences in American History. Ginn & Co. \$1.25.
- Brown (Abbie Farwell), The Curious Book of Birds. Houghton, Mifflin & Co. \$1.10.
- Carlyle (Alexander, B.A.) and Crichton-Browne (Sir James, M.D.), The Nemesis of Froude. John Lane. \$1.00.
- Chesterton (G. K.), Varied Types. Dodd, Mead & Co. \$1.20.
- Clement (Ernest W.), A Handbook of Modern Japan. A. C. McClurg & Co.
- Davids (Eleanor), Note-Book of an Adopted Mother. Dutton. \$1.00.
- Davitt (Michael), Within the Pale. A. S. Barnes & Co. \$1.20.
- Translated from the Latin by Deane (Sidney Norton B.A.), St. Anselm's Proslodium; Monologium; On Behalf of the Fool by Gaunilium; and Cur Deus Homo. Open Court Pub. Co. 50 cents.
- Desmond (Harry W.) and Croly (Herbert), Stately Homes in America. Appleton. \$1.50.
- Dewey (John), Studies in Logical Theory. Univ. of Chicago Press. \$2.50.
- Dodd (Anna Bowman), In the Palaces of the Sultan. Dodd, Mead & Co. \$4.00.
- Dubois (Patterson), Fireside Child-Study. Dodd, Mead, & Co. 60 cents.
- Ellwanger (W. D.), The Oriental Rug. Dodd, Mead & Co. \$2.50.
- Emerson (Ralph Waldo), Representative Men. Houghton, Mifflin & Co. \$1.75.
- Emerson (Ralph Waldo), English Traits. Houghton, Mifflin & Co. \$1.75.
- Translated from the Old French by Evans (Sebastian, LL.D.), The High History of the Holy Graal. Dutton. \$3.50.
- Examination Questions, June 15-20, 1903. Ginn & Co. 60 cents.
- Works of Fielding (Henry). Novels, Essays, Dramas, and Miscellanies. Edited with Introductions by Gustavus Howard Maynadier, Ph.D. 12 vols. T. Y. Crowell & Co. \$12.00.
- Fitz-Gerald (Edward), Polonius. Scott-Thaw Co. \$1.00.
- Foulke (William Dudley), Protean Papers. Putnam. \$1.00.
- Gall (James), An Easy Guide to the Constellations. Putnam. 75 cents.
- Gibson (C. D.), Eighty Drawings, Including the Weaker Sex. Scribner.
- Gilman (Daniel Coit, LL.D.), Peck (Harry Thurston, Ph.D., LL.D.), Colby (Frank Moore, M.A.), The New International Encyclopedia. Vols. XII., XIII., XIV. Dodd, Mead & Co.
- Gordon (George V.M.H.), The Book of Shrubs. John Lane.
- Gray (David), Gallops. The Century Co. \$1.25.
- Hains (T. Jenkins), The Strife of the Sea. Baker & Taylor Co. \$1.50.
- Hale (Edward Everett), We, the People. Dodd, Mead & Co. \$1.20.
- Hawker (R. S.), Footprints of Former Men in Far Cornwall. John Lane.
- Hill (William Bancroft), The Present Problems of New Testament Study. Edwin S. Gorham. 50 cents.
- Hoff (Jacobus H. van't), Physical Chemistry in the Service of the Sciences. Univ. of Chicago Press. \$1.50.
- Hoff (William C.), The Corona Song Book. Ginn & Co. \$1.00.
- Hooper (Cyrus Lauron), Gee-Boy. John Lane. \$1.00.
- Jefferies (Richard), An English Village. Little, Brown & Co.
- Edited by Jessup (Alexander), Translated by Ives (George Burnham), Little French Masterpieces. 5 vols. Putnam. \$1.00 each.

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**Illuminated Missal  
of the Rarest Beauty**

generally known by the above title.

This MS., considered by connoisseurs as probably the most  
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of the original colors, in a limited edition; sold only by sub-  
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Only 95 copies are still available.

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Only train between New York and St. Augustine will be operated beginning January 11th, 1904.

The SEABOARD is the shortest line to the popular winter tourist resorts of the Carolinas, Georgia, and Florida.

DOUBLE DAILY SERVICE

CAFÉ DINING CARS

EDWARD F. COST,  
Traffic Manager.

CHARLES B. RYAN,  
Genl. Passenger Agent,  
Portsmouth, Virginia.

## The Critic Advertiser

### Books Received—Continued.

Edited by Jessup (Alexander), Translated by Ives (George Burnham), Little French Masterpieces. Vol. VI. Putnam. \$1.25.  
 Johnson (Rossiter), The Alphabet of Rhetoric. Appleton. \$1.25.  
 Joline (Adrian H.), The Diversions of a Book-Lover. Harper. \$3.00.  
 Joselyn (Charles), My Favorite Book-Shelf. Paul Elder & Co. \$2.00.  
 Translated from the Greek by Jowett (Benjamin), Socrates; Plato's Apology of Socrates and Crito, with a part of his Phaedo. Century Co.  
 Klein (Hermann), Thirty Years of Musical Life in London, 1870-1900. The Century Co. \$2.40.  
 Lathbury (Clarence), The Being with the Upturned Face. The Nunc Licet Press. \$1.00.  
 Laughlin (Clara E.), Miladi. F. H. Revell Co.  
 Edited by Leonard (John W.), Who's Who in America, 1903-1905. A. N. Marquis & Co. \$3.50.  
 Edited by Lethaby (W. R.), Wood Carving: Design and Workmanship. By George Jack. Appleton. \$1.40.  
 Letters from a Chinese Official. McClure, Phillips & Co. London (Jack), The People of the Abyss. Macmillan.  
 Edited by Longfellow (William P. P.), A Cyclopaedia of Works of Architecture in Italy, Greece, and the Levant. Scribner. \$6.00.  
 Long (William J.), A Little Brother to the Bear, and Other Animal Studies. Ginn & Co. \$1.50.  
 Mabie (Hamilton Wright), Backgrounds of Literature. The Outlook Co. \$2.00.  
 Mabie (Hamilton Wright), In Arcady. Dodd, Mead & Co. \$1.80.  
 Meader (Herman Lee), Reflections of the Morning After. H. M. Cawell Co.  
 Metchnikoff (Elie), The Nature of Man. Putnam. \$2.00.  
 Miller (Dayton Clarence), Laboratory Physics. Ginn & Co. \$2.00.  
 Mitchell (John), Organized Labor. American Book and Bible House. \$1.75.  
 Mitchell (Wesley Clair), A History of the Greenbacks. Univ. of Chicago Press. \$4.00.  
 Composed and Collected by Mumford (Ethel Watts), Illustrated and Decorated by Mumford (Ethel Watts), and Mizner (Addison), The Limerick Up-to-Date Book. Paul Elder & Co. \$1.00.  
 Newcomb (Simon), The Reminiscences of an Astronomer. Houghton, Mifflin & Co. \$2.50.  
 Northcote (Lady Rosalind), The Book of Herbs. John Lane.  
 Osborn (Loran David, Ph.D.), The Recovery and Re-statement of the Gospel. Univ. of Chicago Press. \$1.50.  
 Patten (Helen Philbrook), The Year's Festivals. Dana Estes & Co. \$1.00.  
 Phoenix (John), Phoenixiana, or Sketches and Burlesques. Appleton. \$2.00.  
 Plays I Have Seen. Dodd, Mead & Co.  
 Riis (Jacob A.), Children of the Tenements. Macmillan. \$1.50.  
 Roberts (A. J. R.), The Bird Book. John Lane. \$1.00.  
 Root (Robert Kilburn, Ph.D.), Classical Mythology in Shakespeare. Henry Holt & Co. \$1.00.  
 Arranged and Edited by Saintsbury (George), Loci Critici. Ginn & Co. \$1.50.  
 Scudder (Vida D.), A Listener in Babel. Houghton, Mifflin & Co. \$1.50.  
 Semple (Ellen Churchill), American History and Its Geographic Conditions. Houghton, Mifflin & Co. \$3.00.  
 Sherman (Ellen Burns), Why Love Grows Cold. A. Wessels Co.  
 Simson (Alfred), Garden Mosaics. Appleton. \$1.00.  
 Projecting and Managing Editor, Singer (Isidore, Ph.D.), The Jewish Encyclopædia. Vol. V. Funk & Wagnalls.  
 The Art Album of the International Studio. John Lane.  
 The Art Portfolio of the International Studio.  
 The Literary Guillotine. John Lane. \$1.00.  
 The Ship of State, By Those at the Helm. Ginn & Co.  
 Theuniet (Andre), Le Mariage de Gerard. With explanatory notes in English by Ralph Emerson Bassett. W. R. Jenkins. 60 cents.  
 van Dyke (Henry), Joy and Power. T. Y. Crowell & Co. 75 cents.  
 Wanted—A Wife. By A. Bachelor. D. V. Wien & Co.  
 Watterson (Henry), The Compromises of Life. Fox, Duffield & Co.  
 Williams (Archibald), The Romance of Modern Engineering. Lippincott.  
 Willson (Beckles), The Story of Rapid Transit. Appleton. \$1.00.  
 From the German of Heinrich Wölfflin, with a Prefatory Note by Sir Walter Armstrong, The Art of the Italian Renaissance. Putnam. \$2.25.

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### Christmas Cards, Calendars and Postal Card Packets

21st SEASON.

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Special Packets and lots put up to order.

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 Samples Paper by the pound, 35 cents.

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 Satisfaction Guaranteed. FULL CIRCULARS ON APPLICATION.

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 NEW YORK

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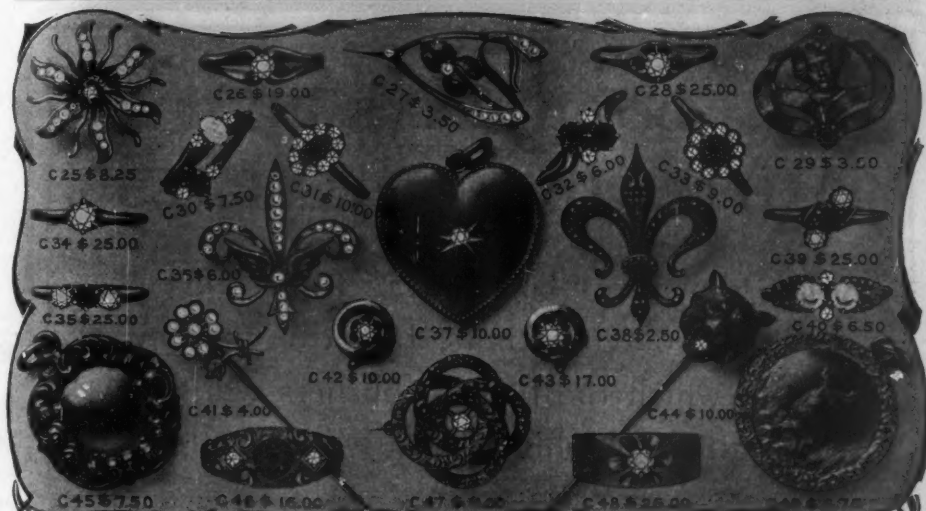
This number, with a Christmas card of a before unpublished view of John Burroughs' Cabin, "Slabsides," will be sent free to all subscribers to Vol. VI, 1904, of this magazine. Or, on receipt of one dollar, we will send the magazine and the card inscribed with your name as donor of *Bird-Lore* for 1904, to any address in time to be received as a

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20 Cents  
a Number

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**S. T. ALTEMUS & CO., Diamond Merchants, Gold and Silversmiths.**  
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## The Evening Post

### The Publishers' and Booksellers' Index

Which has for several years been a feature of the six Saturday issues of THE EVENING POST preceding Christmas, will appear on the first page this year on Saturday, November 14, 21, 28, December 5, 12 and 19.

192,893 AGATE LINES of Publishers' advertising were printed in The Evening Post during 1902.

61,955 AGATE LINES more than appeared in any other New York evening newspaper in the same period.

103,743 AGATE LINES of Publishers' advertising were printed in The Evening Post from January 1 to October 9, 1903.

These issues contain the announcements of the best and most popular books of the day, thus affording the reader an opportunity to intelligently select his holiday gift books.

The rate under classified head "Publications" is 20 cents an agate line. Proofs and other information furnished on application.

BROADWAY AND FULTON STREET, NEW YORK.

## BOOK DAYS IN THE MAIL AND EXPRESS

ALL days are "book days" from November first to Christmas, but the particular issues in which the book publishers will receive special attention this season will be the five Saturdays from November 21st to December 19th inclusive. *Christmas Number December 5th.*



## MATTERS LITERARY

Consult the current issues of THE COMMERCIAL ADVERTISER. Full announcements from the leading publishers are now appearing in its columns and a special series of articles by writers of authority descriptive of the Holiday Gift Books accompany the Saturday numbers. These articles are supplemented by half-tone illustrations from the books, portraits of their authors, reproductions of title pages, cover designs, and the like.

### The Commercial Advertiser

New York's Oldest Daily Newspaper.

## A Word to the Wise Advertiser

A leading publishing house of the highest character and unquestioned reputation said they could trace over 20,000 sales during 1902 as a result of their advertising in the New York *Tribune*.

The *Tribune's* handsome gain in circulation for twelve months is shown below :

1902.		1901.	Gain.
November compared with		November .....	21.7%
December	" "	December .....	23%
1903.		1902.	Gain.
January compared with		January .....	17%
February	" "	February .....	20%
March	" "	March .....	22%
April	" "	April .....	20%
May	" "	May .....	38%
June	" "	June .....	34%
July	" "	July .....	33%
August	" "	August .....	36%
September	" "	September .....	37%
October	" "	October .....	32%

This means an equal gain in value as an advertising medium, as the quality of the circulation remains the same.

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Many reprints are artistic, many are cheap. The Unit Books alone are both. They comprise the best works of fiction and scholarship; are mechanically as perfect in their way as editions de luxe. Covers are green, rich and plain, in durable paper, cloth and leather. Type is legible, paper "featherweight," size  $4\frac{1}{2} \times 7$ .

Text is carefully edited—biographies, bibliographies and notes. Cost one cent for every 25 printed pages, paper cover free, cloth 30 cents extra, leather 50 cents extra. Books are uniform, issued once a month. Cheapest good books made. Novel method of publishing described in the prospectus we send for the asking.

We observe literary rights. The Unit Books are printed in a new uniform typeface—no leased, worn-out plates, no photographic reprinting.

## First 3 books

- |   |                       |             |          |              |
|---|-----------------------|-------------|----------|--------------|
| 1 | The Marble Faun       | Hawthorne   | 21 units | paper 21 c   |
|   |                       | (524 pages) |          | cloth 51 c   |
|   |                       |             |          | leather 71 c |
| 2 | Letters and Addresses | Lincoln     | 16 units | paper 16 c   |
|   |                       | (399 pages) |          | cloth 46 c   |
|   |                       |             |          | leather 66 c |
| 3 | Tales of Mystery      | Poe         | 21 units | paper 21 c   |
|   |                       | (507 pages) |          | cloth 51 c   |
|   |                       |             |          | leather 71 c |

Postage 8 cents extra per vol.

Send price in way easiest for you; stamps accepted.

The Unit Books are so good they are not sent on approval. We mail everywhere to arrive Christmas morning.

Howard Wilford Bell publisher of The Unit Books  
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Marble Faun  
Hawthorne

Howard  
Wilford  
Bell

back of  
cloth book  
 $\frac{1}{2}$  size

The  
Marble Faun  
Hawthorne

Howard  
Wilford  
Bell

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# The Christmas Metropolitan



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This feature alone sells thousands of copies each month. We select the most beautiful, and artistic pictures possible to secure.

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R. H. Russell, Publisher

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**160 Pages—32 in Color**

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**OUT WEST**, edited by Chas. F. Lummis, is beyond question or comparison the foremost magazine in the greater half of the United States. From its foundation nearly ten years ago, its purpose has been something more than to tell in text and picture about the Pacific West,—its history, legend, romance, the beauty and grandeur of its scenery, its material, intellectual, and spiritual growth,—though it has done this with truth and care. Nor has it even been satisfied to interpret the Vital Spirit of the West—to set forth its significance for this generation and for those to come—though this too it has done so far as was possible. It has undertaken, besides, to lead in action, along some lines of much importance to the West and to the Nation—to point out the way, and then go first along it.

Of these movements, organized, led, and spoken for by **OUT WEST**, we may name THE LANDMARKS CLUB, which has done more than all other agencies combined to preserve the wonderful Old Missions; THE SEQUOYA LEAGUE, which has already accomplished much in the direction of its declared purpose, "To Make Better Indians—and Better-Treated Ones"; and THE CONSTRUCTIVE LEAGUE, organized to help solve the mighty economic problems of Irrigation, Co-operation, and the like.

Do not think this has made **OUT WEST** a "heavy" magazine, or dull reading. To the contrary, it is peculiarly tonic and stimulating. And lovers of good short stories find several of the best in each number.

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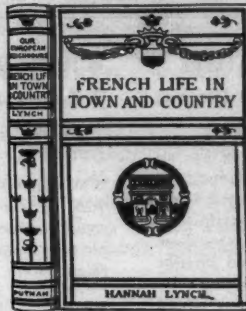
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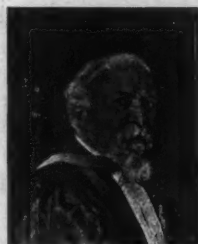
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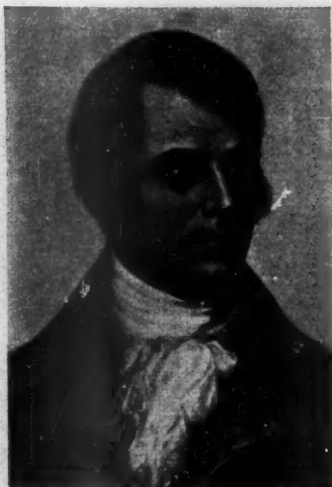


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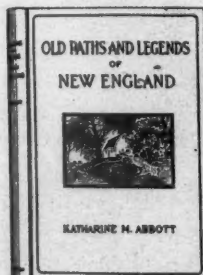


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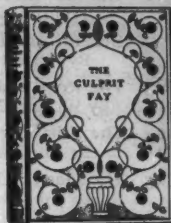
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Dr. Dodge is certainly to be congratulated upon the success which his poem *Christus Victor* has attained. The poem deserved success, but it is unfortunately very often the case that success does not attend on merit. Dr. Dodge has, however, had the rare satisfaction of receiving the commendation of scholars in every department of theological and scientific thought. A perusal of the full descriptive circular of the work is in itself entertaining and instructive, as it presents the opinions of many eminent men. The circular may be obtained on application to the publishers. The late John Fiske wrote: "I have found it not only beautiful but *inspiring*." Maud Ballington Booth: "I have already quoted from your book the opening stanzas in my columns in the *Gazette*, that it might reach my boys in prison." Archbishop Corrigan: "Permit me to wish you much success."

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# A Few Words from the Editor

CONCERNING

## THE CRITIC FOR 1904

**THE CRITIC** for 1904 promises to be better than any other year in its history. It is the regular thing for editors to promise that the future of the magazine that they edit will be better than its past. Sometimes this is true, but at other times the wish is father to the thought. In the case of **THE CRITIC** it is true. The arrangements that have already been entered into for the new year have merely to be announced to convince the public that an unusual treat is in store for it. The editor for various reasons cannot yet give all the details as to the improvements.



"**The Jessica Letters**," begun in the October issue, will continue through the greater part of the new year. These interesting human documents have already attracted wide attention, and it is believed that the serial will be one of the most discussed of any published during 1904.

A few of the forthcoming attractions may be mentioned: There will be a series of articles on the literary aspects of certain American cities. These articles are not absolutely alike in character, but they are of the same general trend. They will be profusely illustrated from photographs especially taken for **THE CRITIC** or from heretofore unpublished paintings and engravings. The papers now in hand are:

"**Literary Philadelphia**," by *Anne Hollingsworth Wharton*.

"**New Orleans in Fiction**," by *W. S. Harwood*.

"**Chicago in Fiction**," by *Isabel McDougall*.

"**Washington in Fiction**," by *Waldon Fawcett*.

Other articles of this series are in course of preparation.



**Lionel Strachey** will contribute a series of three papers on "**The Social History of England as Illustrated by *Punch***." These will be commenced in an early number.



**Mrs. Richmond Ritchie** has already resumed her "**Blackstick Papers**" in **THE CRITIC**, and they will be continued from time to time during the year.

# A Few Words from the Editor

CONCERNING

## THE CRITIC FOR 1904

**Jack London**, author of "The Call of the Wild," etc., will contribute a series of stimulating papers touching on a variety of topics in his own clever and incisive manner. This will be Mr. London's first appearance as the writer of a magazine department, and he has taken up the idea with an enthusiasm that will be shared by his readers.

**Charles H. Caffin**, who is probably the best-known writer on art in America, will contribute a series of articles on groups of American painters, which series will be profusely illustrated from the painters' work. Mr. Caffin, although an Englishman, is enthusiastic in his admiration for American art, and it is believed that his articles will stimulate a new appreciation of American painters and their work. Mr. Caffin's articles, while showing his thorough knowledge of the subject, will be in no sense technical. They will be readable studies of the men and their work.

**F. B. Sanborn**, one of the few surviving members of the brilliant Concord group, will contribute a series of papers giving his recollections of men of letters and of affairs with whom he has been intimately associated.

**A New Department** will be opened in the January number of THE CRITIC, which will be conducted somewhat on the plan of the Contributors' Club of the *Atlantic Monthly*. The articles in this department will be signed by their authors' names.

Space will be made in THE CRITIC for essays that are other than literary, touching upon social topics, but eschewing politics. The Editor of THE CRITIC believes that there are more brilliant essayists in America than have a chance to show their mettle. THE CRITIC's pages will be open to these. It is only necessary to turn to the pages of the London *Spectator* to see the sort of essays that THE CRITIC proposes to give its readers.

It is believed that the foregoing announcements will serve to whet the appetite of the reader for the feast that will be spread before him in 1904.



# A Few Words from the Editor

CONCERNING

## THE CRITIC FOR 1904

### PEOPLE WHO DO THINGS

THE CRITIC will more than ever pay especial attention to People Who Do Things—the real forces at work in Literature, Art, and Life. A series of studies have been arranged for of men and women who belong to the new generation of workers, whose influence and power is felt in the burning questions of the day.

### THOSE WHO WRITE FOR THE CRITIC

Among the well-known writers who will contribute to the pages of THE CRITIC during 1904 are

William Archer  
Christian Brinton  
Elisabeth Luther Cary  
Benjamin de Casseres  
A. I. du Pont Coleman  
Olivia Howard Dunbar  
Zona Gale  
Edmund Gosse  
Francis Grierson  
William Elic. Griffis  
Beatrice Hanscom  
Mrs. H. L. Harris  
Gerald Stanley Lee  
Walter Littlefield  
Jack London  
Charles Battell Loomis  
Admiral S. B. Luce  
Annie Russell Marble

Edward Stockton Meyer  
Harriet Monroe  
Elizabeth Robins Pennell  
Joseph Pennell  
Jeannette Barbour Perry  
Cornelia Atwood Pratt  
Ruth Putnam  
Myrtle Reed  
Mrs. Richmond Ritchie  
Dr. W. J. Rolfe  
F. B. Sanborn  
Wolf von Schierbrand  
Lincoln Steffens  
Edith M. Thomas  
J. Ranken Towse  
Carolyn Wells  
Helen M. Winslow  
Charles James Wood

### "A STUPENDOUS ACHIEVEMENT"

Extract from a letter to the editor of THE CRITIC from a man of letters whose name is a household word:

*The November Critic strikes me as a stupendous achievement. "Doubtless," as Dr. Boteler said to the piscatorial Isaak, "God could have made a better berry [than the strawberry], but doubtless God never did"; and doubtless F. L. G. might make a better magazine, but doubtless she never did. For variety of literary ability and interest, and for richness and attractiveness of illustration, it has never been surpassed, if ever equalled, in Critic-al history.*

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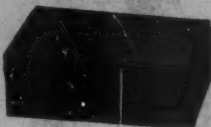
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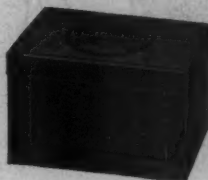
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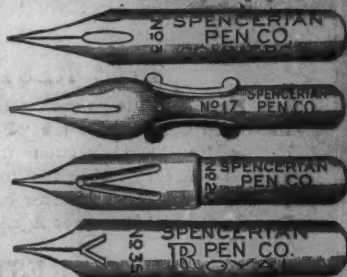
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